13

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1977 METALSMITH EXHIBIT

PLATE 11, Hero Kielman, "Monstrance", sterling, gold-plated.

THE 1977 METALSMITH EXHIBIT: A HISTORICAL-CRITIQUE OF METALSMITHING DEVELOPMENTS

by C. E. Licka

> *The replica and the invention are related in the same way: a series of true inventions excluding all intervening replicas would approach chaos, and an all embracing infinity of replicas would approach formlessness. The replica relates to regularity and time: the invention to variation and history.*[1]
>
> —George Kubler, *The Shape of Time*

Kubler's replica/invention dichotomy raises a fundamental question regarding the 1977 SNAG exhibit as well as metalsmithing in general. In terms of the objects represented in this exhibit, are we confronted with objects that are part of a replicative or inventive phase in metalsmithing at this point in time? This question addresses itself to developmental problems within the metal area, and raises a further question. Does the SNAG exhibit or any other exhibit for that matter, offer the spectator a qualitative and representative cross-section of American metalsmithing? This question revolves around the criteria for selection in a juried-invitational exhibit.[2]

Aesthetic invention involves the idea of shifting our perception of the environment. Replication on the other hand, ". . . is similar to cohesion. . . Every copy has adhesive properties, in holding together the present and past. . ."[3] Invention occurs infrequently, whereas replication appears to be the most adaptable to human experience, and slowly changes ". . . by minute alterations more than by abrupt leaps of invention. . ."[4]

The metal area moves imperceptibly (partly because of its minimal media exposure to the public as well as its time-consuming fabrication procedures), and is allied to the "adhesive" properties of replication. In order to critically assess the metalsmith show, the first part of this analysis is preoccupied with a brief historical examination, and the second part will direct itself to the current exhibit and metalsmithing trends.

HISTORICAL NOTES AND THOUGHTS

One of the conditions that characterizes the metal area and other "crafts" is their quality of being imbedded. Imbedded in an amber zone of "modernity", the "crafts" as opposed to the "fine" or "higher" arts have been pejoratively viewed as being "derivative," "allied," "minor," or "lesser" art. Relegated to a subordinate role, the "crafts" have maintained a defensive posture, and are just now emerging from the aesthetic-political categories of art critics, historians, art publications, and above all, the practitioners of the "higher" arts.

Linguistically, a category such as the *decorative arts* has an inherent inequity within its own term. At one level its suffix *dek*, means to take, accept. This implies a condition of being "receptive to something" rather than "giving something" — passivity instead of activity. In its suffixed form *dek-os*, it means grace or ornament, and in another variation as *decor*, it conveys the idea of elegance, beauty, adornment, embellishment, or something which beautifies another object. All of these meanings register in the mind as being an additive or superfluous gesture — as afterthought or After The Fact.

This divisional structure in the arts becomes a matter of psychology. Negativism and aesthetic inferiority promotes identity crises and issues over status in the art hierarchy. This has resulted in an exodus of craftspersons to "higher" pastures. One of the reasons appears to be that they want to be on an equal footing with a categorical designation — that of an artist. The craftsperson misses the whole point of class semanticism. He has always been an artist. Gravitating into the high art camp would logically entail assimilation and an equality of some sort, particularly with media, technique and concepts overlapping as much as they do today. However, the last link with personal scale and the public would break under the stress of art forms that are increasingly becoming aesthetically alienating exercises. The only other option would be that high art or the crafts could move through an inventive phase of some sort that would emphasize collective sensibilities rather than private ones. In a culture steeped in individualism this would be a difficult task.

Have all the possibilities been played out in the craft world? What seems to be needed today, not only in the metal area, but in the crafts as a whole, is a better methodology and exploration case by case to arrive at the best possible expressive form. This modern syntheses, a melding of the past and present, necessitates a sense of continuity rather than stylistic staccatos.

At the outset let me define the context in which I will use the terms "craft" and "technocraft". In its original sense, "craft" meant skill and power of execution in the fabrication of objects (technique and manual dexterity is inferred). However, in a technological age, meanings, concepts and processes have shifted, and our perceptions of the environment have shifted with them. One has to ask whether or not the "crafts" can survive in a technocratic society: Does manual dexterity maintain any value in a mass culture acclimated to the anonymity of production-line objects? It would be a disadvantage to reinstate "crafts" in its original sense, or to even express current metal developments by that term. The "crafts" can never be the same again. A term such as "technocraft" which would involve the assimilation or synthesis of both the "hand" and technological processes is more appropriate in describing the current experimental phase in metalsmithing. Metalsmithing in particular, has been a late entrant in the race for techno-artistic supremacy, but its basic value in a mass culture lies in its capacity to reinstate a creative-functional[5] dialogue with the public. The "technocrafts" person can be the agressor and effect a counter-movement which would offset the ever-increasing alienation of the spectator from the object which the "high arts" have perpetuated. In other words, it has the potential to bridge both the functional and non-functional areas in the visual arts — to dream and design collectively as well as individually.

The historical development of the metal arts in the United States from 1945 to the present has been uneven. Jewelry has maintained the longest line of development beginning in the mid-40's. On the other hand, holloware appears as an expressive medium in its own right during the mid-50's, and enamel follows suit in the late 50's.

During the 60's other media were beginning to be explored in conjunction with the metal area — plastics, fabrics, leather, and wood began to be incorporated in a great many pieces during this period. The 60's marked an open break with the more limited choice of materials of the 50's. Not only were materials being affected, but content and form was also being reassessed. This shift can be traced in part to high art trends such as abstract expressionism of the late 50's and the Pop and assemblage movements of the 60's.

The "technocraft" period of the 70's is basically a continuation of the explorative and innovative work of the 50's and 60's. But it is obvious that the direction metal has been taking is moving away from functional/decorative considerations to non-functional decorative approaches.

Peter Blodgett

Eleanor Moty

1977 METALSMITH EXHIBIT

The mid-40's and early 50's were characterized by a wave of experimentation by metal artists (primarily jewelers) unfamiliar with European technical procedures. As an exploratory period, design and technique was filtered through an American brand of aesthetic treatment emphasizing individualism, innovation and amateurism. Holloware at this point was barely visible, and enamel was still the concern of the weekend hobbyist.

The first significant historical reference to the development of contemporary jewelry can be traced to the First National Exhibition of Contemporary Jewelry in 1946. Techniques mainly centered on fused forms (with the exception of one cast shape by Lipchitz) and all the other remaining forms were either hammered, plate shape or sterling wire in technique or format.

Two contrasting styles appear during the 40's and 50's that can be characterized in the work of Bob Winston and Margaret dePatta. Winston evolved some highly advanced casting techniques and an organic sensibility in his work. On the other hand, dePatta developed a controlled design expression that emphasized geometrical planal configurations and the element of transparency in her work. It is important to keep in mind in the case of dePatta, the Bauhaus type of design schools that emerged during the 40's and 50's like the Chicago Institute of Design. The reason for emphasizing the "Bauhaus" tradition is that its ideas are quite simllar to the functional sentiments of the American School for Craftsmen of the early 60's.

The post-World War II period, even though it was imaginative and innovative, lacked a great deal of technical finesse. This period has to be interpreted in part as a trial and error phase that resulted in the amateurish tone of the period and a scarcity of advanced technical ideas. At this time there was no European tradition of exhibitions. The lack of stringent requirements was both a liberating and vacuous experience for the American metalsmith. Lacking a European and American tradition to follow, an aesthetic gap resulted. Perhaps it is directly or indirectly this "lack of tradition" that has resulted in the metal arts (and other crafts as well) subordination to "high art" forms and ideas. By assuming a derivative posture during the 50's, it appears that the metal area was developing formal solutions similar to the "high arts".

A major disctinction that existed between the European craftsperson and the American craftsperson of the late 40's (i.e. dePatta, Lobell, Winston and Kramer) was their freedom from the oppression of the "trade-like conditioning" process that was part of the European craftsperson's training. The fact that there was no school worth attending at this time for metal instruction seems to account for this period of expressive freedom from institutional stylistic patterns as well as the lack of any previous tradition.

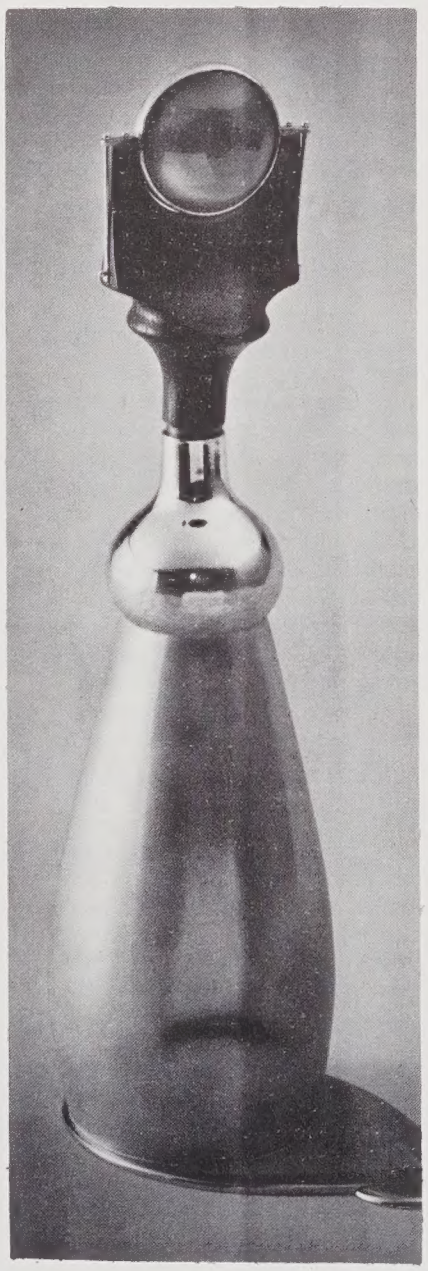
During the early 50's one senses the capitulation of the jewelry area to the "fine arts" and "crafts" distinction. In the March 1952 publication of *Crafts Horizons*, two questions were raised in relation to jewelry: ". . .Can the influence of the fine arts be translated into jewelry? — and — Do the materials at their disposal, metals, semi-precious stones and gems give to the jewelers the opportunity for more beautiful and timeless designs than falls to the lot of other artists?. . ."6 The subordination of the metal area (jewelry in this case) is apparent in the phraseology of the first question. The second question raises the issue of materials and their preciousness. The idea of preciousness in the metal area during the 50's will be challenged in the 60's and 70's, which in turn, will set into motion experiments in various other processes and materials. However, at this stage "preciousness" of materials becomes an ingrained aesthetic (i.e. silver). Preciousness will assume a different guise in the 60's and 70's with the result that valuable metals or stones won't be the only standard. Nevertheless, from the 50's on, one of the most consistent courses that metal has partially followed locks into a high-art/craft association.

By 1955 the number of metalsmiths had not only begun to increase, but specific stylistic patterns were beginning to materialize that would set up models to be replicated by students and other metalsmiths inside as well as outside of institutional frameworks. Exhibits were dominated by artists that had already established themselves. Retrospectives like the American Jewelry Exhibit (1955), including artists such as John Paul Miller, Hans Christensen and vonNeumann, illustrates some of the styles that were turning up. In some cases institutional patterns of style ensued thereby setting up a period of replication. Furthermore, the attempts made in other exhibits of that year to widen the scope of metal concerns in the areas of technique and form were still exploring forged, cast and constructed metal forms (i.e. the Third National Exhibit of Contemporary Jewelry). The shift to other perceptual modes doesn't really alter until the 60's.

Historically, American student holloware makes it debut at the First Sterling Guild Show in 1957. This exhibit consisted mainly of East Coast artists and displayed a style that was slick and unembellished on its surfaces. The actual fabrication of designs was still in its infancy at this time and only two entries were executed by the designers themselves. The minimal amount of surface decoration that characterizes this stage of holloware is still found in a great many pieces during the 70's. One of the unmistakable features of holloware that has been consistent for the past 20 years is its 3-dimensional concern for structure rather than emphasizing surfaces and textures.

The years 1958-59 were critical in metalsmithing development. The geometric tendency (i.e. the work of dePatta) was beginning to be challenged by a new sensibility. For example, Svetozar Radakovich would remark that he had ". . . enough of the sort of streamlined mechanical thing that belongs to the thirties, I am more interested in organic form. . ."7 From this point on one of the aesthetic characteristics of American metalsmithing is its "organic sensibility".

Techniques were advanced by this time and new areas were being explored. At the same time many painters were turning to enamel as another expressive medium. The visual associations between paint and enamel are alike in their "painterly" effects, and the relationship between paint and enamel should be considered when viewing this phase of enamel development. Thus, the enamelist/painter connection should be viewed in relation to the new directions that June Schwarz, Ronald Pearson, John Paul Miller and Kenneth Bates were incorporating in their work.



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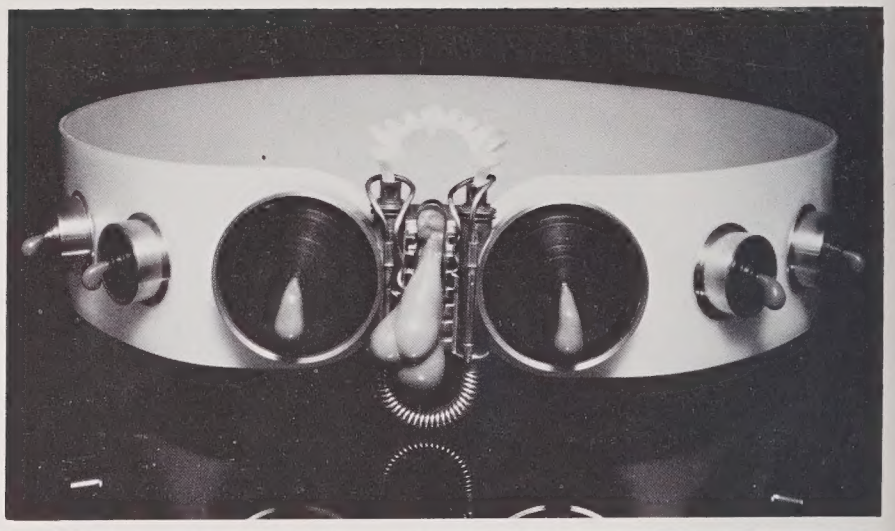


PLATE 3, David Keens, "Belt (Too Tight?)", sterling, brass, nylon, polyester, aluminum, acrylic

Characteristic of the functional attitude shared by various craftspersons during the early 60's compared to the increasing pull of nonfunctionalism, was its public orientation. The criteria laid out by the *School for American Craftsmen* exemplified ideas that were similar to the Bauhaus tradition and indicates a marked change from the late 40's production-line, "dollar per hour attitude: ". . .1) The crafts if they are to achieve any purpose beyond manual dexterity, are art forms, 2) design, if it is to transcend mannerism must be deeply rooted in familiarity with material and process, 3) through technical skill the craftsman achieves scope and confidence to carry out his creative ideas, 4) learning is most effective when it is a process of doing, and followed by evaluation in an attempt to improve the product, 5) the designer-craftsman should be deeply concerned not only with the needs of his fellow men, but with anticipating their varying requirements and tastes, 6) as a creative artist, the craftsman must accept the fact of change, for design is never static — reiteration of form only leads to decline and sterility. . ."[8]

These functional/artistic attitudes are expressive of a generation of craftspersons who wanted to express design in terms of socio-cultural fluctuations. The crafts could be interpreted as a symbiotic process that cycled itself between the artist and public. Nevertheless, during the 60's it was apparent that the rapid changes in the high arts were beginning to be reflected by the various "crafts".

During the 60's the American jeweler began to retrieve more forms and ideas from the past. The result was work that was quasi-art nouveau in style and emphasized organicism by means of fabricated and forged sinuous curves. At the same time, the Museum of Modern Art promoted an assemblage exhibit in 1961. Its effects were rapidly assimilated by the metal world, particularly by a younger generation of artists such as Fred Woell.

Woell's work used found objects and coincides with assemblage ideas to a certain degree. The common denominator that Pop, Funk and assemblage systems share is the use of prefabricated or found objects as a source for imagery. As a consequence, this retrieval system of pulling forms from where ever one wanted offered a highly personal approach and more chance associations to enter into the creation of objects. "Content" also makes its appearance and initiates memorabilia — nostalgia— and ritualistically-oriented directions in the metal area.

In 1960, the Sterling Guild held its 4th annual show encompassing 145 designs submitted from 19 schools. At the same time, a show entitled, Sterling Silver from the 1960's, was held by the International Silver Co. at the Museum of Contemporary Crafts to find new designs for flatware. For holloware, this period marked an increase in production over the past decade, but forms and techniques were still reminiscent of the mid-50's.

The expansion of the jeweler's vocabulary in formal and technical areas by 1962 initiated a renewed interest in lost wax casting and elegant textures. Generally, the level of craftsmanship was improving, and in a show reviewed by Pearson in 1962 entitled *Young Americans 1962*, he remarked that ". . .a wide variety of traditional techniques have been employed, some with great success. It is however, apparent that many exhibitors have not worked long enough to develop adequately their design ability and technical skill. . ."[9], and furthermore, that ". . .silversmithing seems to lag behind in vitality and excitement and innovation. Silver design seems inhibited and unimpressive when compared with creative work in other areas. It would be interesting and instructive to see what these same individuals are doing five or ten years hence. . ."[10] Oppi Untracht raised another question about the same exhibit in light of enamel development: ". . .Where are the young enamelists who certainly must exist?. . ."[11] By the mid-60's it appeared that silversmithing and enamel had reached a plateau. In any event, one should be cautious with statements of this nature because the first half of the 60's was a period of adjustment and experimentation with different processes and materials as well as being a period of replication. Advancement in any art form doesn't necessarily have to be measured against "creative work in other areas."

From the mid-60's through the early 70's the trend toward expansion continued with various exhibits like the Museum of Contemporary Craft's "Art for Personal Adornment" which stimulated more imaginative approaches to materials and designs. More machine-tooled pieces were being produced along with the assimilation of other industrial processes and the revival of older processes such as iron forging. By the mid-70's the "technocraft" period surfaces as a new experimental phase incorporating and synthesizing ideas garnered from the previous decade's materials and process explosion.

In reviewing the current SNAG exhibit one has to be cognizant of metal's rather brief history and assess it in relation to these developments. Since it appears that metal is still in a period of replication and experimentation. What changes do we find in terms of styles, techniques and concepts? How do non-functional and functional modes interact or counter each other? Are there any new high-art/craft connections or regional developments? And finally, are there any current attempts to explore problems and processes that are exclusive of high art consideration?

THE EXHIBITION: NOTATIONS AND COMPARISONS

Selecting any sequence of objects to review in a period of replication is difficult, particularly if one is looking for innovative directions. However, the past 30 years of metal activity illustrates three basic patterns of development to assess current developments against: 1) a high-art/crafts connection which charts its course in relation to the peaks and valleys of a transient graph, 2) the exploration and retrieval of various proto-historical and historical styles which in turn are reprocessed in a highly personal manner, 3) the attempt to evolve new structural and aesthetic relationships in metal. The examples used in this critique fall within the above-mentioned categories and will be surveyed in relation to their formal and/or content messages.

DOES JEWELRY WEAR THE PERSON OR DOES THE PERSON WEAR THE JEWELRY?

Turner has pointed out that the jeweler's art is ". . .entirely mobile, its being comes about and is about the human body. Jewelry is created and worn for much the same reason as Gertrude Stein wrote—'for herself and strangers'. Real jewelry is not worn as a status symbol, its intentions are not to draw attention to social position, indeed the contrary would apply — but rather to show the outside world the personality of the maker. . ."[12]

Turner's opening remark about jewelry is punctuated with paradoxes. If jewelry is personal how can it be collective and bring people together without some sort of common denominator in a culture that is highly alienated and fragmented? As a consequence, alienation yields a highly individualized form of expression. The majority of pieces displayed in the exhibit are jewelry in their disposition, and one is immediately confronted with a maze of ultra-personal visual information to decode. In some cases, the jewelry literally cuts off the possibilities of a dialogue with the spectator by his or her penchant for hermetic soliloquies. The idea of Turner's that jewelry is no longer a status symbol is superficial. A closer reading of the jewelry pieces, and other metal expressions as well, deals with the idea of status at a peer group level (jewelers designing for jewelers, etc.). Accordingly, the public or potential "user" becomes a tangential concern for the artist.

Realizing that adornment as an appendage to the human body functioned as an integrative system in primitive cultures (i.e. tatoo, scarification) in which case it was

PLATE 4, William Harper, "Amuletic Beads No. 3", sterling, gold, fine silver.

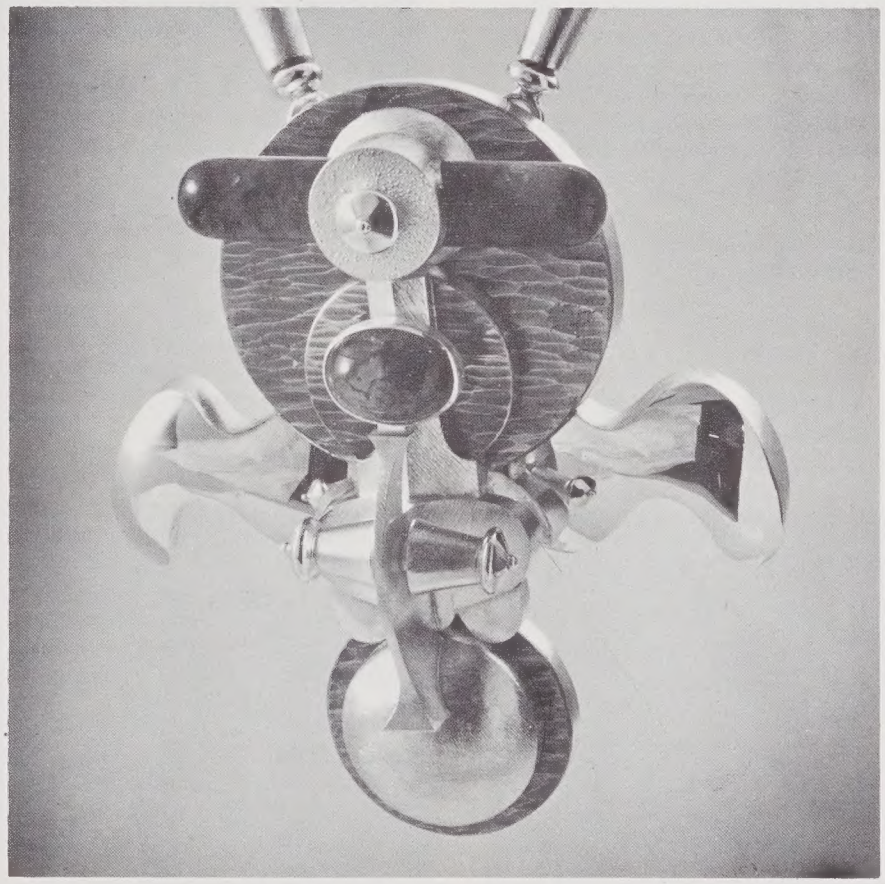
1977 METALSMITH EXHIBIT

PLATE 1, George Van Duinwyk, sterling, moss agate, copper and plastic.

physically a part of the body. And furthermore that adornment could operate as an "attached system of objects" which was symbolically and/or functionally maintained within a cultural context. What happens when these "mobile" forms are divested from their context? In an attached object situation (i.e. fibulas, neckpieces, pins), once the object is removed from the body, the object asserts its own "objectness" or "thingness" irrespective of context. Objects of this sort have a simultaneity about them. At one level, they are activated when used by the wearer or in the context desired (i.e. rituals, ceremonies). At another level they achieve a kind of passivity. They become artifact.

As adornment removes itself from the personal scale and moves forward its passive role as artifact. Its scale has shifted. It has moved away from experience and usage. It has become non-functional or passive display. Increasingly one is made aware of the modern jeweler in this exhibit moving away from a creatively functional/decorative role. Comparatively speaking this reminds one of the ceramics movement in the late 50's and 60's when they were moving through a similar functional emphasis to a non-functional one.

For comparative purposes of discussing the subtle line that exists between use and non-use (i.e. the active or passive role of an object), George van Duinwyck's *Emblem for a Man No. 1* (Plate 1) and Hal Ross' *Outer Worlds and Space Series No. 5* (Plate 2) illustrate formal concerns that achieve different effects. In *Emblem for a Man* one finds the retrieval/reprocessing type of approach and a title which clearly indicates a preferential rating in terms of gender. It is permeated with the idea of status, and conveys a strong sense for massing solids on solids. Not only does it look massive, but its "usage" factor is highly diminished outside of its own context. Duinwyck's neckpiece moves closer to sculpture and assumes an in-built artifact consciousness. *Outer Worlds and Space Series* on the other hand, is highly comprehensible in concept and design. The basic idea of using the circle, spherical shapes, and the idea of orbiting shapes creates a coherent set of visual and verbal signals for the spectator. Instead of having to deal with the ambiguities of "emblemata", "man" and "use" as in Duinwyck's piece, Ross uses imagery which is easily understood (i.e. his astronomical references). Form doesn't push the spectator away it sets up a communicative response that doesn't read as artifact before the fact.



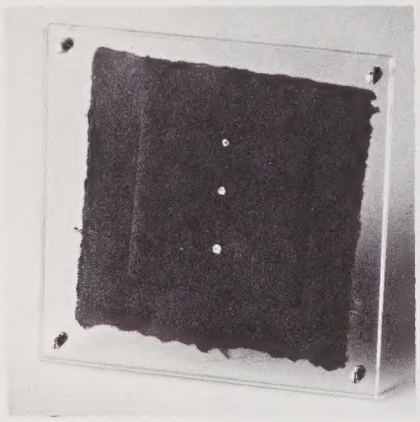
Dave Keens, *Belt (Too Tight?)* (Plate 3) fully expresses the non-functional machine-tooled type of aesthetic (i.e. lathing procedures). Stylistically it is a fusion of funk/zap-organicism within a mechanical matrix. His evolution from wounded stick pins to pieces like *Belt (Not for Dancing)* with spiked projections, portrays a consistent theme of object reversal. By animating his serio-humorous belt in a mechanized world of its own, Keens has removed it from its original function. A vicious form of armament results which prevents its use or misuse as a functional item. As a non-functional expression however, it is one of the most cohesively designed "technocrafted" objects in the entire exhibit.

William Harper's cloisonne enamel *Amuletic Beads No. 3* (Plate 4) links itself to the idea of a charm concept (charms were worn around the neck to ward off evil or to prevent injury). Promoting usage of another order, Harper's beads are a reprocessing of artifact into personal artifact. Assuming the status of a fetish with magical powers, the idea of a charm in the 20th century sets up a credibility gap. The beads read more effectively as form.

Harper's tendency to reprocess or use ritualistic archetypes or Keen's belt, which in effect exemplifies the mechanical nature of our culture, are objects that express highly personal approaches to high art and proto-historical/historical imagery-retrieval.

PLATE 2, Hal Ross, "Outer Worlds and Space Series No. 5", neckpiece, gold-plated sterling, rhodochrosite, pearls.

PLATE 5, Richard Coble, "Precious and Few", paper, brass, diamonds, plexiglass.



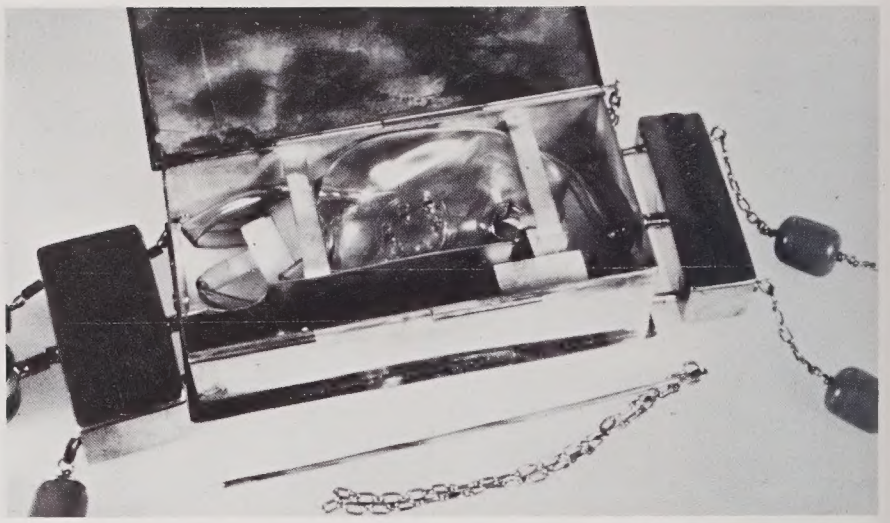


PLATE 7, Mary Ann Scherr, "Air/body Monitoring Oxygen Belt Pendant"

Precious and Few (Plate 5) by Don Coble and Roger Tawa's *Reconstruction of an Idea 11/74 (brooch)* (Plate 6) are two of the more "conceptually" based pieces in this exhibit which directly overlap into a "graphics" sensibility. Coble's piece displaces the association of preciousness by means of aminimal aesthetic. Three small diamonds backed with paper are pressed between two sheets of plexiglass and displayed as if they were compositional elements in an intaglio print. Roger Tawa's process piece operates as a document sketching his various stages in the development of his brooch. Displayed as a plaque, the brooch is totally non-functional. It is the idea of brooch rather than the function of brooch which matters. For the spectator conditioned to functional or usable items, verbal-visual associations become imperative in interpreting to some degree the interests of the artist. Both of these pieces are lucid in this respect, whereas, other titling devices used by other artists in this exhibit are highly hermetic and difficult to interpret without knowing the mythological or personal contexts they are used in.

It is difficult to give a cross-section of all the types of highly mannered jewelry pieces in this exhibit. Needless to say, I have briefly focused on specific patterns and problems such as personal scale, "usage", artifact consciousness, and some current "conceptual" directions that are "graphic" in their visual presentations.

However, if jewelry and other metal areas move towards a non-functional mode it might well lose one of its strongest points — a creative functionalism. One of the most innovative phases in jewelry the past 30 years has been the "bio-jewelry" direction pioneered by Mary Ann Scherr (i.e. *Air Body Monitoring Oxygen Belt Pendant*, 1975, Plate 7). Her design concept moves beyond adornment into an area of unlimited potential — *aesthetic-bionics.* One wonders why a younger generation of jeweler's or metalsmiths haven't adopted these ideas and expanded its postulates further? A wide range of hypothetical situations can be seen developing from this direction — ecological jewelry (jewelry that re-integrates the individual environmentally), biodegradable forms, psychological-manipulative expressions, braille jewelry for the blind.

CONTAINERS, RELIQUARIES AND OTHER KITS

Heikki Seppa's holloware piece, *Yesterday's Rainbow (bi-shell, silver with pyrite,* Plate 8) typifies his concern for structural problems and modular systems. By exploring new forms, devising new tools, and adhering to the malleable qualities of the metal medium, Seppa has evolved what he calls shell structures — new variants on morphological forms. This container is in essence a verbal-visual gestalt in all respects. The curvilinear line of the piece in the foreground moves like an undulating rainbow over the circular cap containing pyrite and then flows to the back rising up the center once again to the capped area. The verbal connotations of rainbow, pot of gold, and pyrite (fool's gold) weave a parallel serpentine pattern like its dimensional counterpart. The title of the container conjures up for the spectator the elusive properties of rainbows and the illusions of "real" gold with its reference to fool's gold.

John Marshall's *Stacked Coffee and Tea Service Set* (Plate 9) offers another modular approach that deals with the problem of scale and the synthesis of non-functional and functional concepts in strictly formal terms. Using traditionally functional forms, a creamer, tea pot, sugar bowl and coffee pot (from top to bottom respectively), he uses each of these forms as individually functioning modules when they are in use. When they are in their passive stage and not in use, they are stacked into a vertical arrangement of integrated forms that assume a non-functional sculptural form. Scale is conceived at two levels — at a personal use level and as display. What Marshall accomplishes is a conceptual synthesis of non-functional and functional shapes into an aesthetically pleasing unity.

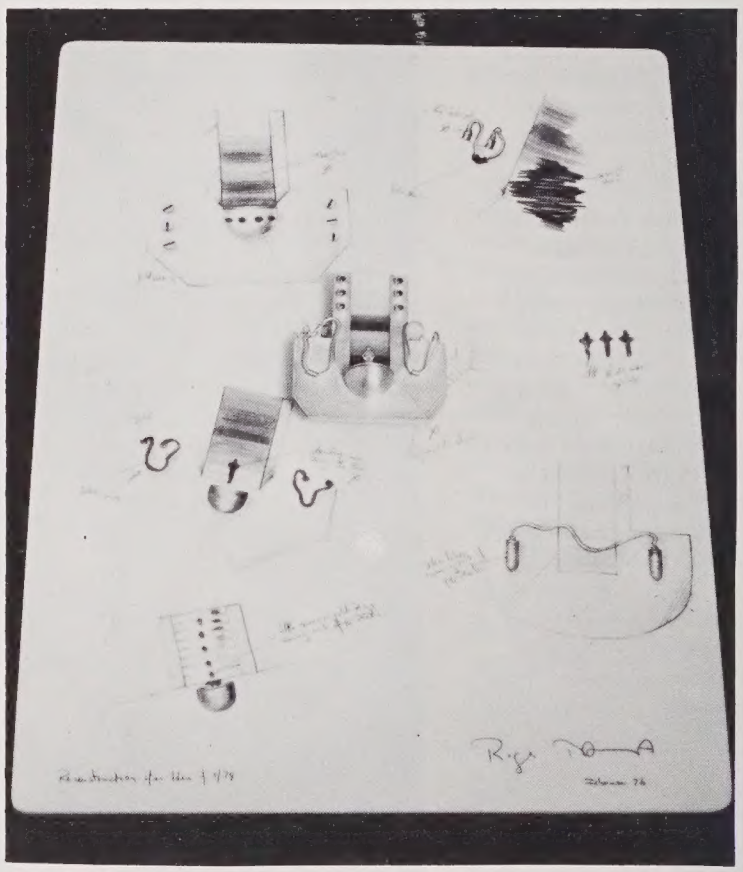


PLATE 6, Roger Tawa, "Reconstruction of an Idea 11/74" (brooch), 14k gold, sterling, plexiglass

PLATE 8, Heikki Seppa, "Yesterday's Rainbow" (container), silver, pyrite.

PLATE 10, William Strickland, "Cracker Jack Bank", silver, enamel, brass.

1977 METALSMITH EXHIBIT

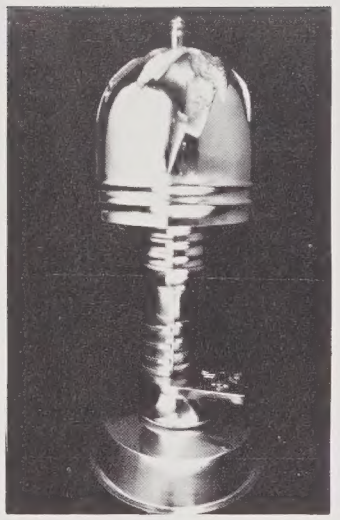


PLATE 12, Thomas Reardon, "Night Light", sterling, copper

Both Seppa and Marshall express one of the imperceptible movements in metal — the drive toward new structural forms. Their advances over previous holloware might not be apparent at first, but Seppa's shell-structure and Marshall's solution to scale at a non-functional/functional level represent two important departures for holloware.

William Strickland's *Cracker Jack Bank* (Plate 10) and Hero Kielman's *Monstrance* (Plate 11) provides an interesting analogy when they are viewed as reliquary systems. Strickland's repousee *Cracker Jack Bank* uses Pop imagery and the idea of a toy surprise — a plastic ring. He whimsically inflates its value by translating this cheaply mass-produced "prize" into metal. As a secular reliquary, the spectator is presented with one of its own consumer cultural icons. In comparison, Hero Kielman's *Monstrance* displays the "Host" (the wafer symbolizing the sacrifice of Christ and taken in communion services as a sign of the faithful's belief in eternal life) within a concave parabolic disk-like shape. The effect of this cradling device pulls the eye of the viewer to the wafer like a beam of light. Both Kielman and Strickland are dealing with "rewards" of a different order and illustrate the range of thematic content that can be effected in a container format.

Thomas Reardon's *Night Light* (Plate 12) and Bruce Clark's *Peril Dispeller (Homage to the Hammer) (Snake Bite Kit)* (Plate 13) express the extreme roles functionalism and non-functionalism can take. Reardon's *Night Light* conceptually and formally centers on the idea of energy and light. His imagery is consistent from the lamp's base on the underside to the lamp shade: lightning motifs on the shade, the use of linear elements similar to the threads of a light bulb base, rays emenating from a mini-light switch plate, to a small lightning bolt image (barely visible in the split photo) attached to the base by the dry-cell battery. These images are repetitive and simple enough that they can be interpreted by the spectator without much labor.

Bruce Clark's *Peril Dispeller* is a far more hermetic object and utilizes a non-functional approach to a functional container — the snake bite kit. As a surrealistic hybrid, its demonic/shamanistic nature is almost hallucinatory in its connotations. The references to a snake bit kit are ob-

PLATE 13, Bruce Clark, "Peril Dispeller (Homage to the Hammer) (Snake Bite Kit) ", copper, brass, steel, optical quartz.

PLATE 9, John Marshall, stacked coffee and tea service, sterling, ebony.

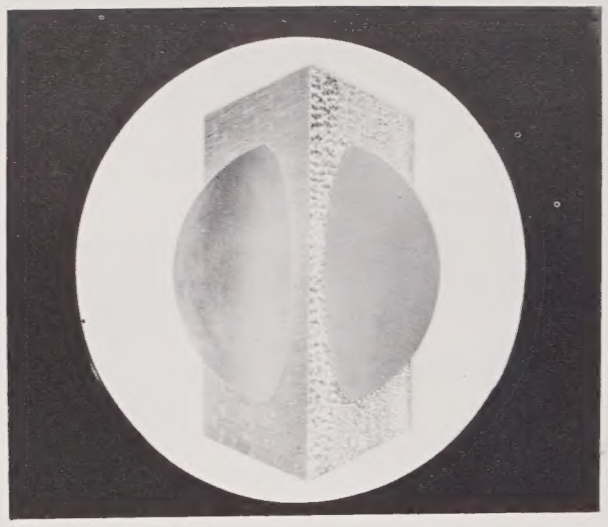


PLATE 14, Hiroko & Gene Pijanowski, wall plaque, gold-plated brass, plexiglass

vious—the tourniquet and blade. More complicated allusions are made with the crucifix-shaped rattle/fetish which moves between the ambiguous zones of an Indian medicine man's rattle and a Christian cross. Attached to the crucifix-shaped form is an embossed oval disk with the last rites (The Lord's Prayer). Ritual and prayer conjure up chants and the oral spiels of priests and shamans alike. The repitilian texture of the object's surface and various symbols cover the entire object. Protruding from the center are tentacled appendages with fang-like claws and one vertical arm which moves upward rearing its hammer/snake head. Poised and ready to strike, the hammer/snake head configuration makes a great deal of sense when both the subtitles, *Homage to the Hammer* and *Snake Bite Kit* are connected to the motion of striking another object.

OTHER DIRECTIONS: OP METAL-PAINTING AND THE IRON WHITTLER

Hiroko and Gene Pijanowski's illusionistic *Wall Hanging* (Plate 14) is one of the more unique pieces in this exhibit. Using metal as a two-dimensional surface they have optically manipulated their texture and forms to set up a two-dimensional illusion of a three-dimensional configuration. The potential ramifications of this "Alber's" like optical exercise in metal are promising. Imagine a Pijanowski illusion on a three-dimensional object. The illusions and tensions would set up ambiguous spatial displacements. This would make the metal surface a "transparent" skin that could conceivably develop into a new spatial decorative approach—a sort of optical metal painting.

Brent Kington's *Uncle Sam, The Man (Weathervane)* (Plate 15) iron forged piece is one of the most direct and promising directions in this exhibit. He not only revitalizes a bit of folkish Americana by returning to an iron forged grass roots tradition, but he also moves metal into the realm of humor and caricature. Throughout the exhibit, the use of precious materials becomes such a dominant sensation, it's refreshing to come across an object which rejects preciousness of that order.

The dancelike gesture of Uncle Sam with his pointed toe and flag-bannered arrow literally and figuratively point to a political-climatological pun.

PLATE 15, Brent Kington, "Uncle Sam, The Man" (weathervane), iron, polychromed steel

Uncle Sam as weather diviner is also a capricious diplomat toe dancing across a two-dimensional world disk. Both the diviner and diplomat are subject to the barometric pressures of foreign policy and seasonal change. Historically caricature has appealed to artists as a countermovement not only as cultural satires, but also as a way to offset "high art" movements. Kington's approach simply adapts iron forged metal to that of a surface to paint on, but at the same time creates a sensation of a worked or carved object—you might call it a modern adaptation of whittled philosophy.

AFTERTHOUGHTS

Numbers and statistics can be an elusive matter at times, but when one takes a statistical account of the amount of entries and duplications in this exhibit, some interesting results come to light. There were 790 entires, 199 accepted pieces (actually 197, one group piece was listed as three separate pieces) and 65 invited artists. This means that the juried part of the exhibit hypothetically consisted of 132 pieces. However, this doesn't take into consideration the duplication of artist's works in this exhibit. There are 71 pieces in this category of duplications of works represented by 33 artists. By duplication I simply mean each artist has at least two or more pieces in the exhibit. Out of these 33 artists, each artist was allowed approximately 2.2 pieces whether they were juried or invited entries. This statistic indicates that out of the 593 artists who were rejected, that out of this rejected group, there weren't at least 34 qualitative artists who were worth being exhibited instead of those artists exhibiting two or more pieces. For some reason this doesn't seem plausible. The exhibit could have expanded its base by dealing with a quota limitation of some sort which would have only allowed each artist one entry if accepted. Even though there might be some stylistic variation in an artist's work, one piece would have sufficed and eliminated some unnecessary replication.

Another problem centers on the balancing of the various disciplines within the metal area. The show is dominated by jewelry-oriented objects. Holloware and enamel are not well represented. Enamel is almost non-existent in this exhibit. Coupled with this problem is the lack of entries representing the areas of metal outside of academic institutions (Professionals working in their own studios).

There are of course a great many problems with any exhibit. Nevertheless, it is abundantly clear by the pieces submitted in this exhibit that there are qualitative and exciting developments going on in the area of metalsmithing. Its growing pains are apparent, and metal's experimental phase of the past 30 years indicates that it is not merely a replicative art form, but is exploring ideas and processes that are relevant to its own expressive needs.

NOTES:

1. George Kubler. *The Shape of Time.* New Haven: Yale University Press, 1962, p. 72.
2. The juror's statement in the *Metalsmith* catalogue stipulates that ". . .Statements were strong and the intent of the artists were clear. This demanded a new approach to the traditional methods of comparative jurying. We tried to make choices based on excellence regardless of style. . ." First of all, one is unclear as to what excellence means. It appears to be the typical type of safety-valve word that juror's use. Secondly, phraseology of this type evades the juror's responsibility to indicate his biases and tastes. There should be some sort of relief—perhaps welfare criticism for the rejected. The last section of this review deals with the "duplication" problem and illustrates that the wide base of entries supposedly represented in this exhibit is in part an illusion of sorts.
3. *Kubler*, op. cit. p. 72.
4. *Kubler*, op. cit. p. 74.
5. Creative functionalism is a term of opposition. It opposes industrial functionalism which is outmoded in terms of meeting people's changing needs.
6. *Craft Horizons*, New York: American Craft Council, March 1952. Vol. 12, p. 40.
7. *Craft Horizons*, op. cit., Sept. 1958, Vol. 18, p. 46.
8. *Craft Horizons*, op. cit., May 1960, Vol. 20, p. 25.
9. *Craft Horizons*, op. cit., July 1962, Vol. 22, p. 13.
10. *Ibid.*
11. *Ibid.*
12. Ralph Turner, *Contemporary Jewelry, A Critical Assessment 1945-1975*, New York: Van Nostrand Reinhold Co., 1976, p. 72.

METAL AT RHINEBECK

by Glenda Arentzen

Post-fair euphoria and exhaustion usually leaves me only enough energy to consider buying stock in Windex or Abstracta (a popular display unit). However, this year I am using these last bubbles of vitality to encourage your attendance at Rhinebeck next year. This fair does not need more than its current masses of attendees however, you may find it possible to pick up all manner of information on how to succeed in marketing metal. I can't give you facts but a bundle of impressions,

FACTS: For the Summer Market of American Crafts, Craft Fair 12, there were nine jurors (all major media, 2 retailers, 1 holdover) selected by the 1976 participants by ballot. Five slides from each of the 1892 applicants from the Northeast were viewed, from which the top scoring applicants were invited to show at the fair. There were 319 applicants in the metal jewelry category from which 106 were offered places. Many more than 106 were of high quality.

In 1976 about 500 craftspersons did $2,000,000 plus. For metalworkers, sales in five figures is neither common nor unprecedented.

Impressions and unsubstantiated rumors will dominate the rest of my statement. Metalworkers do well. There are many craftspersons who do under $1,000, but my guess is that most metalworkers do $2,000-$5,000. Those who do poorly and complain a lot often are those who may not have the right price for the goods, a positive visual impact in display, a "look", enough inventory, or the right touch in salesmanship.

Visually the show must be one of the most successful anywhere. The level of sophistication in display in 1977 was unprecedented. Virtually all cases were closed and custom-built from rods or pipes or planks or plywood. One of the cleverest "locks" was a top of a plexi cube which was loose, but could only be removed by a suction cup. The trick is always to have the work accessible immediately to a buyer, but not to a thief. One display featured a free-standing wall with jewelry sandwiched in between a double-paned glass(plexi) imbedded in that wall. Backs and sides of most booths were covered: lots of plywood walls, one muslin cave, and all sorts of banners. Most had rugs. Most had special lighting. Some other craftspersons made use of back-projected slide shows or video-tapes.

Of the work displayed, no "look" dominated the scene. Most metalworkers had a few exhibition pieces on a grand scale accompanying the lower priced goods (under $300). I was fascinated by the directions each goldsmith's work took as their personal expression, unencumbered by customer considerations, was adjusted to meet customer demand without losing strength. Although the displays are monitored by a committee which matches slides against work presented, I think that it is a credit to the integrity of the goldsmiths represented that exhibiting goldsmiths resist stuffing the booths with crowd-pleasers, especially during retail days.

Goldsmiths whose names might be familiar to SNAG members are: Sharon Church, Frances Welles, Pat Daunis-Dunning, Jaclyn Davidson, Vincent Ferrini, Joy Hand, Ulle Lepesaar, John Heller, Ann Krup-Allan Bryan, Margaret Laws, Pahaka, Lee Lustberg, James Meyers (not our Virginia Jim), Margery Rose, Otner-Botner, Bob Natalini, Robin Quigley, Jane Reiss, Tom Sandretto, Gayle Saunders, George Van Duinwyk, and myself.

Enamels were delicious. Nothing artsy-craftsy.

The lapidary booths showed a trend which I think is most interesting. These entrants exhibit as suppliers in a separate building. Many of them are craftsmen-types not trader-types. They cut and have good businesses. Because they know goldsmiths needs and are creative themselves, they are not afraid of the one-of-a-kind cut. Also, they often choose the rough at the site of mining and have control all the way through to the sale. As a result the stones are exceptionally pleasing.

So, watch for information regarding dates in CRAFT HORIZONS, and, see you at the Fair!

STATEMENTS IN STERLING

". . . from pure and simple handwrought craftsmanship — honest and delightfully spare — to fantasy work that's almost dreamlike in its message . . ." This was how one of the judges of the 1977 Sterling Silver Design Competition described the 195 pieces entered.

The strength of silversmithing in America today lies in the variety and vitality which is represented so well here by the 10 winners and 86 entries selected for exhibition. The Sterling Silversmiths Guild of America is happy to have had a major role in encouraging the development of new design ideas and experimentation in technique through its sponsorship for 19 years of the Sterling Silver Design Competition.

The Guild presents a total of $1,750 to the designers of the 10 winning pieces, and reimburses all entrants in the Competition for a portion of the cost of the sterling in their entries. In addition, the Gustav H. Niemeyer Memorial Educational Fund presents $1,750 to the metalworking departments of design schools represented by the winning students.

Judges for the 1977 Competition were: John J. Hamilton, director, Product Development, Wallace Silversmiths; Jonathan Fairbanks, curator, American Decorative Arts, Boston Museum of Fine Arts; and Stanley Lechtzin, professor and chairman, Crafts Department, Tyler School of Art, Temple University, Philadelphia.

The Sterling Silversmiths Guild of America wishes to express its appreciation to Lever Brothers Co. for providing, for the seventh year, this dramatic showcase for student designs in sterling.

FIRST PRIZE — $500
414, "High Calling" Table Piece
David Jaworski, Washington University, Mo.

SECOND PRIZE—$400
615, Sterling Water Pipe
Kent Raible, Marin College, Kentfield, Calif.

THIRD PRIZE—$300
440, "Hemlock Cup"
Mark Woodward Read, Cranbrook Academy of Art

FOURTH PRIZE—$200
1083, Sterling Teapot
Christine L. Hill, Rochester Institute of Technology

FIFTH PRIZE—$100
255, Falconer's Tether Cutting Knife
Robert G. Schappe, University of Wisconsin, Madison

HONORABLE MENTIONS—$50
05, Sterling & Gold "Crustacean Utensil", David C. Freda, University of Wisconsin, Whitewater
332, Punch Bowl, Susan K. Hunt, Indiana University
829, Contact Lens Container, Holly Hosterman, Humboldt State University, Arcata, Calif.
1017, Decanter, Jack Route, University of Wisconsin, Stout
1033, Chalice, Roy Bachelder, Eastern Illinois University

CHICAGO METALSMITHS. An exhibition of 600 silver, gold, copper, brass, and aluminum objects made in Chicago between 1804 and 1970. Opens May 21, 1977, Chicago Historical Society.

A workroom in the Craft Shop on the 10th floor of Marshall Field & Company, c. 1920. Courtesy Chicago Historical Society.

CHICAGO METALSMITHS 1804–1970

by SHARON DARLING

An exhibition — the first of its kind — of 600 silver, gold, copper, brass, and aluminum objects made in Chicago between 1804 and 1970, opened May 21, at the Chicago Historial Society.

The oldest objects displayed are Indian trinkets made from silver coins by John Kinzie, a fur trader who moved to the frontier settlement in 1804; the newest items are silver bowls and pendants being made in an open workshop in the gallery by William Frederick, one of Chicago's contemporary metalsmiths. Visitors can watch the start-to-finish process by which silver articles are hammered, shaped, polished, and touched off with a special hallmark much as they have been for hundreds of years.

In the exhibition, Indian trade jewelry, coin silver spoons, holloware and silverplate made in nineteenth century Chicago provide a background for handwrought silver, gold, copper, and brass created by 26 shops and individuals in the unique Chicago style of the twentieth century. The objects range in size from a watch fob to andirons, and include jewelry, tea sets, platters and serving pieces, lamps, vases, flatware, punchbowls, candlesticks, desk accessories, and religious articles. Accompanying them are original sketches, tools, contemporary accounts, and photographs of metalsmiths and their workshops. Most of the items are on loan from private collections and are not likely to be reassembled in this context.

Many of the items on exhibit were made between 1890 and World War I, when Chicago's social, artistic, and cultural climate nurtured a burst of creative energy which found expression in the work of some of the nation's finest silversmiths. These artist-craftsmen made Chicago a major center of the Arts and Crafts Movement, which was concerned both with bringing beauty to the design of everyday objects and restoring dignity to the individual worker. Dedicated to these principles, a number of small shops, among them the Kalo Shop and the Jarvie Shop, as well as numerous groups and individuals specialized in making handwrought silver, copperware, or jewelry. By 1897, local interest was strong enough to generate the formation of one of the country's first Arts and Crafts societies, while annual exhibitions at the Art Institute did much to strengthen and publicize the tenets of the movement.

Metalworking was taught in the public schools, at newly-created manual training institutes, and at Hull-House and other settlements. Jewelers like Lebolt & Company introduced their own lines of handmade silverware, while the city's most famous department store, Marshall Field & Company, devoted its 10th floor to a craft shop producing jewelry and metalwork. Many of the city's socially prominent families commissioned jewelry, tableware, or presentation pieces from Chicago metalsmiths, while Prairie School architects designed metalwork to complement the interiors of their structures. Some society women engaged in the craft themselves; for example, Frances Glessner and Madeline Yale Wynn produced striking pieces for their friends and relatives. During these years, Chicago metalsmiths not only returned to working metal by hand, but created original designs which have come to be valued as representative of an important and previously neglected area of indigenous American art.

Coin silver water pitcher engraved with romantic landscapes, made in Chicago in the 1860's. Courtesy Chicago Historical Society.

Hammered silver sugar bowl and creamer on tray, plus sugar tongs made in the Craft Shop at Marshall Field & Company, 1913. Courtesy Chicago Historical Society.

Sterling silver tea set made by the Kalo Shop, 1927. Courtesy Chicago Historical Society.

Following World War I, the craft was kept alive by a second generation of metalsmiths who continued to produce silverware and other metal goods by hand in small shops tucked away in downtown Chicago or neighboring suburbs. Among these were the Randahl Shop, Petterson Studios, the Cellini Shop, Boyden-Minuth Company, Matthias W. Hanck, F. Novick, The Chicago Silver Company, and the Art Silver Shop, which later became Art Metal Studios.

This exhibition is supported by funds from The National Endowment for the Arts and the Wrigley Special Exhibitions Fund.

The exhibition is accompanied by a well-illustrated publication, CHICAGO METALSMITHS, by Sharon S. Darling, curator of decorative arts, which, in addition to a history of the craft in Chicago, includes biographical information about designers and metalsmiths and many photographs of their work and identifying marks. The publication is available in the museum store for $12.95.

The exhibition will be open to the public through October 23, 1977.

For additional information, contact Sharon Darling, 642-4600, ext. 47; or Christine Rose, 642-4600, etx. 14, at the Chicago Historical Society.

Sterling silver and ebony teapot made by Chicago silversmith William N. Frederick, 1960. Courtesy Chicago Historical Society.

ANOTHER VOICE OF APPROVAL

by Larry Sanchez

I was approached to write this article concerning the student reaction and participation during the SNAG conference held in Seattle June 23-25.

Although I was unable to speak with all the students who attended, those with whom I did speak were excited and more than willing to participate in all the scheduled activities. They were also open with their comments, but also listened to all the information that was offered to them.

I had the opportunity to organize and implement the student portion of the conference, which consisted of a student slide exhibition of work that was representative of each school that participated.

The Student Slide Exhibition began as an idea to involve the students more actively in the conference and also as a means of establishing a much needed communication between students of metal programs from across the country.

The letters I received from students accepting our invitation to send slides expressed their enthusiasm for the project and their hope that it would be a success. The response was very good and there were 26 schools represented at the time of the conference.

This exhibition offered the students attending the conference the opportunity to view the work of their peer group and to compare, critic and analyze the various approaches and statements they were shown. They took full advantage of the situation and were candid with their comments, but by the same token, were also receptive to any differing viewpoint.

The comments I received at the end of the conference were favorable and indicated that many felt it was an important feature.

Student participation and reaction to the technical papers was extremely favorable. They were well attended by students and the information they received from each of the papers was sufficient to start many of them on a new approach to their work.

Another feature offered at the conference for the benefit of the student members was an exhibition of metal work done by the metal students of the University of Washington. This exhibition had a two-fold purpose: first, to allow the U.W. students to become actively involved in some portion of the conference and secondly, to allow the members to view, comment and analyze the work first-hand.

The social activities were enjoyable because of the efforts of many of the professional members to include the students in conversations and their willingness to listen to their comments.

The SNAG Conference was a success, especially from the student point of view, because of the effort that was made to include everyone in the activities.

GAEL SILVERBLATT
"Double-sided Dream Box",
cloisonne on fine silver
(Howard Silverblatt) 3"x3"

ENAMELISTS: ESTABLISHED AND EMERGING (Atlanta, Georgia)

ENAMELISTS: ESTABLISHED AND EMERGING

by Karen Wantuck

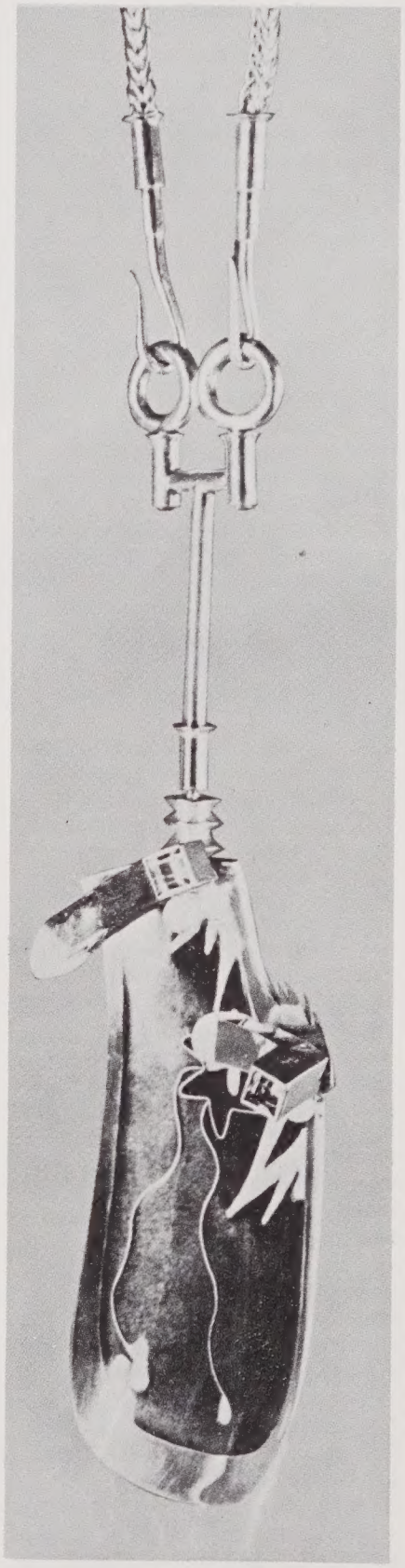
Remember when enameling meant summer camp projects and grandma's green Chinese jewelry box? Well, things have definitely changed and Atlanta's recent show "Enamelists Established and Emerging" held at Chastain Park this past May and June proves once and for all that enameling is, when employed by innovative artisans, a highly technical medium unlimited in potential.

Essentially, enameling is an art that involves manipulating powdered glass into a metal surface which, when subjected to high temperatures, melts the powder into a shiny, fluid surface.

Gail Silverblatt of Key West uses the traditional cloisonne technique for her semi-erotic primitive figures laid down on silver boxes crafted by her husband Howard. Cloisonne requires thin strips of silver wire to be fused to the silver (in this case) base. Outlined patterns, abstract or figurative, are formed leaving negative spaces to be filled in with multicolored glass powders. All are then fired and refired until the coloration and design are completed. James Malenda of Illinois uses the medium for his campy landscapes which are fitted into old fashioned wire spectacles. The results are more than rose colored glasses.

Grisalle enamels, another 16thc. technique, utilize white powders on a dark field which produces the most painterly effects in the enameling tradition. Harold Helwig from Buffalo, N.Y. had five examples of this aspect of the art. In addition to the subtle monochromatic tonality, Helwig cuts and bends plate-sized copper bases leaving unusual amorphic outcroppings that work perfectly with the unidentifiable yet fleshy drawings that distinguish his work from the others.

Champleve and basse-taille use gouged or etched away areas which leave, in the former process, metal patterns of various heights exposed, or in the latter, involve covering the worked metal with transparent enamels which reflect the now textured metal base. Marge Widner, an Ohioan, had a number of examples of both techniques. Furthermore, her pieces are intricately worked into fabric bases and are more sculptures than jewelry. They are meant to hang on a wall. Their enameled surfaces, while reflecting exterior light, seemed also lit from within so luminous were their transparent glazes. The combination of soft absorbing material with light reflecting metals worked surprisingly well.



J. THOMAS REARDON
Pendant
Champleve with cloisonne enamel on sterling, 5" h

Marlene Byer's electroplated copper foil, Mel Someroski's photo-enamels and Harold Hasselschwert's en ronde bosse were also noteworthy items submitted as part of the 80 entries chosen for this unusual exhibition. Master enamelists from throughout the states were brought together for the first time in this Atlanta show and the resulting exhibition was overwhelmingly beautiful. Although most of the works were small and precious, the concepts were grand enough for monumental sculptures with the added effect of breathtaking color.

(Editor's Note: Karen Wantuck is a free-lance journalist and art critic for THE ATLANTAN.)

SEATTLE '77

by C. E. Licka

The 1977 SNAG Conference in Seattle proved to be one of the better organized and successful conferences to date. Attended by over 200 participants, the 3-day conference (June 23-25) provided a wide range of events including lectures, social functions and various sightseeing tours.

Some of the events on the agenda included the opening of the SNAG Exhibition at the Henry Gallery, a trip to the Seattle Art Museum to look at their gold collection, a ferry ride to Tillicum Island for a salmon bake at Kiana Lodge, and a series of banquets and informal gatherings.

Four papers were delivered at the SNAG conference dealing with various technical aspects. Heikki Seppa submitted some of his ideas on shell structure and its potential for evolving new structural considerations, and the same day Thomas R. Markusen discussed the application of hot smithing processes to non-ferrous metals (copper, bronze and brass). During the second day of the conference, Hiroko Sato and Eugene M. Pijanowski illustrated through a slide lecture the Japanese technique of mokume-gane. The following morning, Marc David Paisin spoke on practical inexpensive hydraulic pressing die-forming for the artist-metalsmith. The details of all of these papers will be published in four consecutive issues of the GOLDSMITHS JOURNAL.

One of the more informative sessions held on the third day was Peter Breysi's examination of Shop Environment Problems in which he discussed the interaction of chemicals and various metalsmithing procedures. During the same day, SNAG participants were treated to Bill Holm's lecture on Northwest Coast Indian Art.

If accolades have to be directed anywhere they should go to John Marshall and Donna Barnes for organizing the SNAG conference and to the metal students at the University of Washington for their time and energy. Thanks are also due to Dr. Grove of the Henry Gallery and his assistants for displaying and setting up the exhibit.

PETER MUSGROVE
Wine cup—4¾"
Wine cup—5¼"

LOOT
by Brian Beaumont
Goldsmiths' Hall

LOOT
by Graham Hughes
Art Director
Goldsmiths' Hall

Festival of Loot

Jewellers and silversmiths from all over Britain gathered for the opening of Loot in Goldsmiths' Hall on Monday, June 27. The exhibit closed on July 16.

Loot was an exhibition of jewellery and silver by 344 young designers and craftsmen. Every one of their 1,325 wares was for sale at prices from 1 pound to 100 pounds.

Loot in Colour

This year's Loot (third in the series) was spiced with colour provided by everything from silks, cottons and enamels to titanium, ebony and plywood. Intergold presented special awards to the outstanding examples of gold jewellery, but there was plenty of silver with the unique jubilee hallmark.

Colour was splashed all over the catalogue, which described and priced every piece besides listing the name, address and biography of each designer.

Loot was Juried

The selectors were chaired again by Ivan Tarratt, Past Prime Warden and Leicester retailer; Robert Goodden, Prime Warden and formerly Pro-Rector at the Royal College of Art; Charles Colchester from Collingwood of Conduit Street; Graham Hughes, Art Director at Goldsmiths' Hall; Sarah Jones, Jeweller and silversmith; Grant Macdonald, silversmith; and Wendy Ramshaw, jeweller.

Loot Alive

Martin Page has designed a medal for Loot which commemorates the 650th anniversary of the Worshipful Company of Goldsmiths, whose photographic display illustrates what the Goldsmiths get up to — everything from binding apprentices and stricking hallmarks, to laying up treasure in a cathedral.

Traditional craftsmanship was demonstrated by five jewellers — Caroline Broadhead, Gabrielle Blewis, Susan Galea-Borg, Nuala Jamison and Valerie Clarkson — with silversmithing by Frances Loyen.

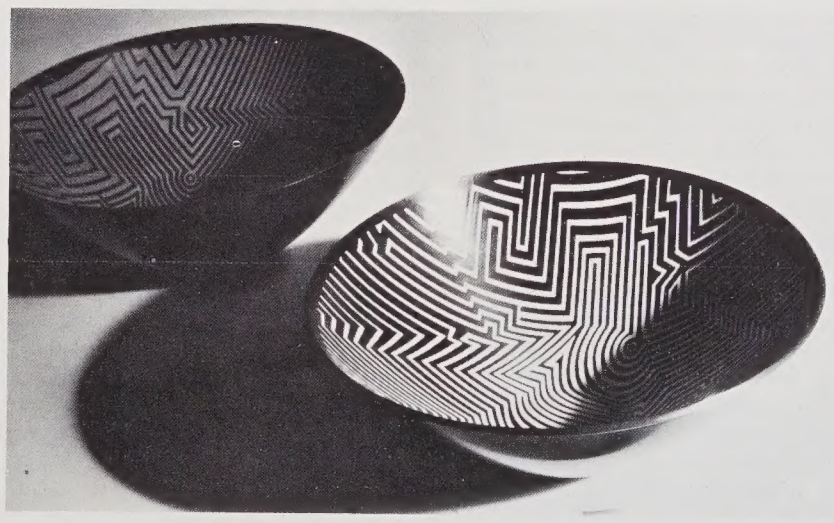
Loot on Tour

When Loot closed at the Goldsmiths' Hall much of it went to Leeds City Art Gallery from August 1 to 20, while the rest of it flew off to the Musee des Beaux Arts in Montreal and then on to Florida for the winter.

Pictures and further information from Brian Beaumont-Nesbitt at: 38 Lisburne Road, London NW3 2NR. Telephone: 01-485 7458.

LOOT EXHIBIT
London, England

ANN-MARIE SHILLITTO
Flower/mushroom buckle in anodised titanium on leather belt



DOUGLAS WAGSTAFF Champleve white enamelled bowl (bronze)

Champleve blue enamelled bowl (bronze)

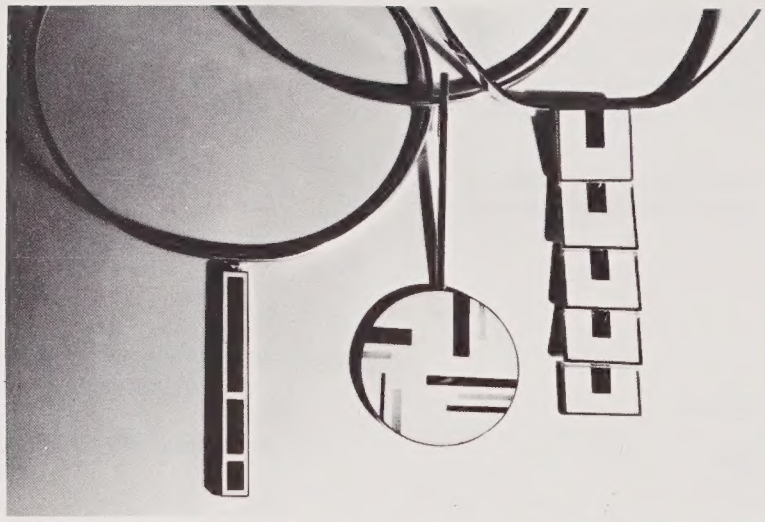
"Loot" is youth. It is a new exhibition — this year is only the third time it has been staged. Most of the 345 exhibitors are young, and, if not young in years, they are mostly new to jewelry. About 160 of them supported us last year. For the remaining 185 this may be the first bow they have ever taken in public. So "Loot" is a sort of testing ground for budding brilliance.

But it is not only the craftsmen who are new. The ideas behind the display are new too. The organizers — The Worshipful Company of Goldsmiths of London, or Goldsmiths' Company as we are often called —are the mediaeval guild of British goldsmiths, silversmiths and jewellers. We have recently developed a big programme of patronage for our crafts, to stimulate public appreciation of fine work. With exhibitions, competitions, information services both technical and artistic, grants, and by using our collections of superb antiques and of modern work, the latter the largest in the world, we try to help as many craftsmen as possible. But the pursuit of excellence can easily become so exclusive that it ends by reaching only those people who don't need it. So "Loot" is a deliberate effort by the Company to broaden our field of contact beyond the craftsmen we already know, to introduce us to some of the unexplored mass of secret British talent.

"Loot" is new in another sense too: it is commercial. The best way to encourage craftsmen, is to prove that their silver and jewels are not only good, but saleable too. At "Loot" 1976 at the Hall and at Leeds, orders were taken for about 100,000 pounds. In 1977 our London showing is the prelude to opening a shop at the Hall which, if successful, will be a permanent selection of the best modern work. "Loot" has shown that sales are better for all concerned than subsidies.

The "Loot" selectors in 1977 were much impressed by the professional standard of most of the entries. Perhaps it was the growing awareness of the very widespread benefits of "Loot" which tempted so many small producers to put their best foot forward. For the first time, as part of the Company's economy drive, a handling charge was levied of 2 pounds for each piece submitted. Perhaps it was this too that established the incentive to make nearly all the pieces submitted of really good quality.

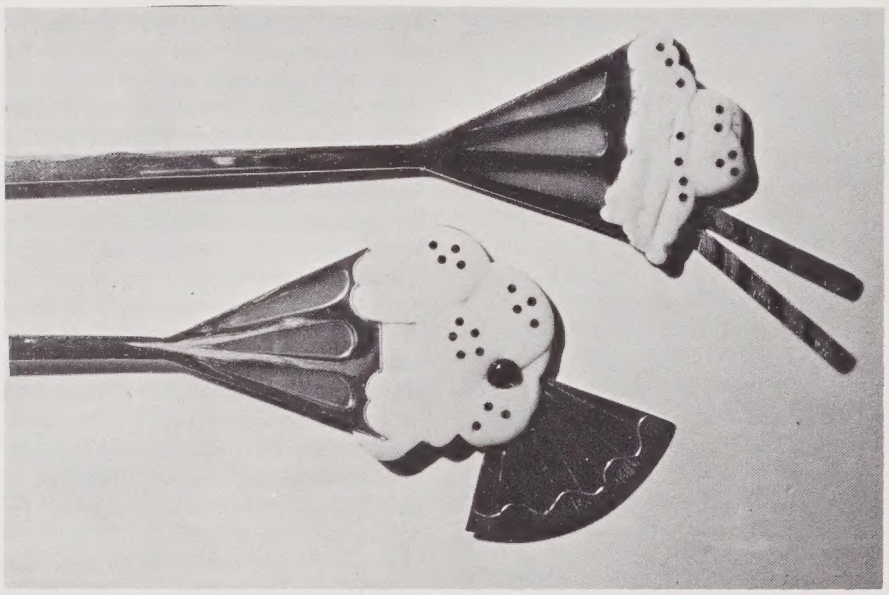
Exhibitors come from the most varied background imaginable. Some are well known family firms like Poyser of Nottingham. Others are established modern producers represented by the leading galleries like Argenta, Electrum, Arnolfini, Cameo Corner, Libertys, and the Victoria and Albert Museum Craft Shop. Then there are famous artists like Jacqueline Stieger of South Yorkshire who has squeezed her sculpture so successfully into the medium of her privately cast jewels, winner last year of the Paris Mint international modern medals competition, or the Australian Stuart Devlin who came to London and thrilled us all with his world wide export successes and his enviable dynamic



GORDON JAMES
Silver pendant with tiers inlaid with ivory, tortoiseshell and gold
Silver pendant, ivory disc with tortoiseshell and amber inserts
Silver pendant with ivory rectangle with tortoiseshell and gold inlay

ROBERT GOLDSWORTHY

Ice cream spoon, ivory and silver



commercial drive. But the biggest group are the small workshops, for instance Peter Musgrove of Northamptonshire or Michael Lloyd in his inimitable long boat for ever cruising on canals, or amongst the jewellers, Ros Conway, mistress of coloured gold inlay, or Nichola Fletcher of Fife who has invented a type of semi-circular necklet pendant as satisfying as it is simple. There has been an exciting upsurge of decorative enamels, of coloured semi precious stone inlay of "new" materials like cotton and wood.

This is the Company's 650th birthday as well as the Queen's Silver Jubilee. We are celebrating by a graphic display of our activities as a prelude to "Loot". The themes are: Apprentices, Charities, Gifts of Plate, the Worshipful Company of Goldsmiths in its role as a guild, Hallmarks, New Commissions, Library, Treasuries, Collections, Grants, Exhibitions, Technical, Membership, Trial of Pyx, Records at the Hall. In November, we stage our birthday exhibition of modern silver and jewels at the Hall, reviewing the enormous achievement of British craftsmen in the past quarter century. For this we have adopted the suggestive title of "Explosion" — there has indeed been a great and sudden increase in activity in our crafts, partly due to the huge scale patronage we have been able to give them, in which "Loot" is now an important factor.

Special to 1977 is the launching of "Loot" overseas, as a descant to the main theme of our big "Treasure of London" exhibition at Montreal's Musee des Beaux-Arts. The "Treasures of London" have already been seen in Washington, D.C., Charleston, South Carolina, Jacksonville, Florida, Birmingham, Alabama, Portland, Oregon, Boston, Massachusetts, Vancouver, Canada. If the capital of Quebec lives up to the reputation of the jewel-loving cosmopolitan French, "Loot" may regularly go abroad, to maintain the novelty without which no annual event can survive.

The British Festival in Tehran in November 1977 will allow us to test another market. Reciprocal and repeat ventures in the American and Canadian museums which have just given our treasures such a warm welcome are also being planned. At home, the treasuries we have helped or initiated in nine mediaeval English cathedrals, provide a display opportunity of unique quality, for fine modern work. Public interest in our crafts is steadily growing. Our exhibitions will help this important cultural seed to flower.

The Company's Craft Committee gives thanks to all those who have helped to make "Loot" possible: to the exhibitors themselves whose 1,340 pieces have brought magic to the Hall; to the staff who have survived and smiled through this strain; to the press who have given us widespread coverage, nourished by Brian Beaumont-Nesbitt our publicity consultant; to Susanna Robins for mothering "Loot" in Leeds; and to all those friends who make life in Foster Lane so fruitful.

THE ACC CONFERENCE

Mary Lee Hu

The American Crafts Council held its national conference June 7-11 at Wake Forest University, Winston-Salem, N.C. Wake Forest has a most beautiful campus with ample housing and cafeteria facilities for the more than 700 who attended this year's conference. Most activities centered around the new Fine Arts Center located a short walk past the magnolia trees from the main campus complex.

The schedule of lectures, seminars and presentations was so full as to preclude anyone being able to attend them all, even though most were scheduled at least twice so as to allow greater flexibility in decision making. Three days were filled with morning and afternoon sessions — 7 to 10 being scheduled concurrently. Several sessions dealt with the Southeast Region, including such topics as Early Southeastern Craftsmen, Southeast Settlement Schools, Native Americans of the Southeast, The Moravian Community, Black Mountain School, and Early Southeastern Folk Potteries. Of more general geographical scope were talks on America's Black Craftsman, Early American Furniture Design and the 20th Century, 20 Years of Design, and the History of American Printed and Painted Fabrics. There were a whole host of related subjects — The University Gallery, The Craft Organization, Alternate Careers for Craftsmen, Industry and Crafts, Non-Industrial Apprenticeships, A History of Craft Education and Its Future, Contracts and Commissions for Craftspeople, Promotion, Pricing For Profit, Legal Considerations for Craftspeople, Taxes and Record Keeping, Insurances for the Craftsman.

Noted craftspeople in the various media had been asked to present updates. Jewelry was presented by Mary Ann Scherr, metal and blacksmithing by Brent Kington, and enameling by Bill Helwig. These took the form of slides which had been gathered from craftspeople this spring; the format was left up to the person making the presentation. Bill Helwig presented a great number of slides, trying to show as completely as he was able, everyone currently working in enamels. They were grouped by technique. In contrast, Brent Kington's presentation, while well organized into groups of containers and objects in non-ferrous metal and then the blacksmithing, seemed to this viewer to represent only a fraction of what is actually being done. Upon inquiry, it was learned that there was only about a 50% response to Brent's request for slides.

Mary Ann Scherr put on a real production, using the opportunity to involve her students. Each student was given the project of choosing an historical or cultural style of body adornment, research it, and design a costume. All wore black tights and a black mask and so were reduced to silhouettes and mannequins on which their designs were displayed. The jewelry was large in scale and made from silver or gold colored poster board, chains, vinyl tubing, etc. It made a marvelous show as they came down the aisle and danced on the stage to music as pictures of their costume and its original inspiration flashed on the screen. The 25 students, anonymous behind their masks, were beautifully bold and unselfconscious in their movements. This all too soon ended and Mary Ann presented her update in which her intent was to show the progression and growth in the work of about 25 jewelers. She showed five slides of each person's work, spanning several years of his/her career. Rather than grouping the work by style or process, jewelers were arranged alphabetically which made for a slightly jumpy presentation after the smooth flow of the opening. Mary Ann was able to gather quite a bit of information, including statements from many of the artists about the changes in their work. This presentation would be quite informative if one were able to view it at more leisure. She has offered to request of the participating jewelers that copies of their slides and statements be added to SNAG's AV Library — good news!

The Young Americans Exhibition Part I (leather, fiber, plastic, wood) opened on June 7. It was a bit disappointing that metal was not represented, but by splitting the show there was certainly more room for an in depth look at these disciplines.

SEATTLE '77

by Donna Barnes

The work being done by young people in fibers is spectactuar!, most often quite large in size and extremely ambitious in technique. Leather, unfortunately, was barely represented; is it that so little is being done? Wood was mixed, with some very strong pieces; most was functional furniture and only a little fantasy and fun. Plastics was a surprise; a very small number of pieces was shown. There were several jewelry pieces using metal with the plastic, but only a few using it as a sculptural medium. One might question why plastic was included in part one of this exhibition. It would have been interesting to see it in contrast with glass and enamel, and, in view of so many personal directions today, in the same show with metal. On the whole it was a show well worth viewing; the energy and expertise of the younger craftspeople speaks well for the future.

On the second evening, the conferees were bussed into Old Salem where all of the restored buildings were open for inspection. Of special interest was the boy's home where young men lived together and learned a trade (craft). Among these were shops devoted to pottery, shoemaking, dying (yarn), carpentry, tinsmithing, gunsmithing, and blacksmithing. Also visited was the newly opened Piedmont Crafts Gallery which is just up the street.

The next evening conferees were again bussed into the city where they were given a beer reception by Pabst before walking several blocks past store fronts all containing area crafts in the "Outside Museum Walls" exhibition and then to a banquet dinner at the convention center.

Attending conference activities the entire day was Joan Mondale, wife of the Vice President. A potter herself, it has been her interest in crafts which is sparking a spreading awareness of our activities in Washington. Mrs. Mondale was the guest speaker at the dinner and was even persuaded onto the dance floor by Charles Counts to try some mountain clogging.

Friday evenings' activities were to honor the new fellows of ACC. This year Ramona Solberg and Jack Prip were voted as fellows. Saturday was a day of celebrations honoring Mrs. Webb's 85th birthday. It was a day of less tightly scheduled activities where people could take time to get off campus to visit a nearby point of interest or have a long talk with friends.

It was an interesting conference and I, for one, had an enjoyable time. Overheard were several comments that there was too much talking and not enough doing. There were several ongoing demonstrations, half the time by Southeastern folk craftsmen and then by some of the Young Americans, but they were low key, something one stopped at between scheduled talks.

The main frustration was in not being able to attend everything one was interested in. However, this seems to be a much better solution to a large conference than trying to schedule things singly in large auditoriums and then becoming target for the discontent of those who are not interested.

The one frustration on the part of the organizers was in the relatively small attendance; they had expected a far larger number of registrants. For instance, there were really rather few metalsmiths there. In many cases it may have been because they were going to Seattle in a week and could not go to both conferences. This closeness in time to the National Conference of the media groups was a problem not only in metal and there was quite a bit of discussion as to the feasibility of organizing the next ACC National Conference so as to coincide with the national meetings of the various groups. The media groups would plan their own events and activities with ACC coordinating the logistics of housing, meals, transportation, etc., and scheduling a limited number of general activities. Should the various media groups agree to this, it might become a massive conference, with massive logistic problems. But for me, one of the most enjoyable aspects of this last conference was the opportunity to meet craftsmen in the other media. It is sometimes easy for us to become insular, staying so within our own areas, that it is occasionally quite refreshing to meet another view of things.

These discussions seemed centered around Minneapolis in 1979; any comments on this idea?

The SNAG Conference started off with registration at the University Tower Hotel, followed by an Open House at the University of Washington metal shop. The U.W. students set up an exhibition of graduate and undergraduate work. All during the conference the students showed slides of other student work across the country.

We had one international conferee — Mr. Saul Sery from the Academy of Arts and Design in Jerusalem, Israel. It was a delight to meet Saul, share experiences, and view slides of work being done in Israel.

After the open house we went to Kane Hall for the official opening of the conference and the first business meeting.

After lunch the first technical paper was delivered by Heikki Seppa on "Shell Structures". Heikki's presentation was very informative, with slides of work using shell structures, along with humorous insets of the "Viking" Heikki. Technical paper II was delivered by Tom Markusen on the "Application of Hot Smithing

"The Group" at the Tillicum Island Salmon Bake

The opening night of the SNAG show at the Henry Gallery

SEATTLE '77 CONFERENCE

Closing Reception

Process on Non-Ferrous Metals: Copper, Bronze and Brass". Tom showed us many slides on his workshop and the process he uses.

Afterwards everyone adjourned to prepare for the Opening Banquet at the University Tower Hotel. After feasting on a scrumptious dinner of cornish game hen, we feasted our eyes on Sandy Zilker's film production on the Society of North American Goldsmiths. The presentation was definitely "professional" and well received. It will do well in promoting SNAG to the public. Our special guest at the conference was Paul Smith, Director of the Museum of Contemporary Crafts. Paul intended only to stay the first day, but had such a great time, that he was still here on Sunday. It was a delight to see him enjoying everything and everyone.

We then walked over to the Henry Gallery for the opening of "The Metalsmith", including the Olaf Skoogfors retrospective exhibition. The punch was served from one of John Marshall's "tremendous" punch bowls.

Friday began with another business (new business) meeting with discussion of the next conference, where Boston was suggested as the site for next year's conference, along with the possibility of a museum study conference. Then we adjourned for Kane Hall where we listened to Peter Breyese of the U.W. staff talk on "Shop Environment Problems". Mr. Breyse's talk was highly informative and definitely a much needed topic of discussion. Following Mr. Breyse, we listened to Gene & Hiroko deliver Technical Paper III on "Lamination of Non-Ferrous Metals by Diffusion: Adaptations of the Traditional Japanese Technique of Mokume-Gane". This is a very interesting technique and Gene & Hiroko displayed some beautiful examples of their recent work.

We adjourned for lunch and then returned to hear Professor Bill Holm's lecture on metal work of the Northwest Coast Indian. He elaborated on the use of decoration on knives used by the Northwest Coast Indian, as its use developed through the years, as well as slides of jewelry using the technique of engraving. Mr. Holm was well received and his lecture served as a delightful preface to an enjoyable boat ride across Puget Sound to Kiana Lodge on Agate Pass where we were greeted with steamed clams, as an introduction to a feast on Indian baked salmon. Everyone had a great time and wanted to stay longer. We returned to Seattle with a beautiful sunset trailing behind.

Saturday morning we met to hear Marc Paisin deliver Technical Paper IV on "Practical Inexpensive, Hydraulic Pressing and Die-Forming for the Artist Metalsmith". Marc's presentation was great, highlighted by his terrific sense of humor.

After lunch we assembled at the Seattle Art Museum where we received a private viewing of some of the exquisite pieces from the Museum's collection of gold and metal work. This was certainly a highlight of the conference. We also had the opportunity to view the museum's current exhibition of Northwest Coast Indian art. This was an unexpected and interesting addition to the day's events.

The evening was capped off with a farewell party at the University Tower Hotel. The hor d'oeuvres were provided by members of the Northwest Designer Craftsmen and the Northwest Craft Center. Many of us adjourned to the Northwest Craft Center at the Seattle Center, where a show of local Northwest artists in metal work was displayed. The evening was filled with mixed emotions, joy, happiness, and the sorrow of parting. We have many new-found friends and hope to see them again next year. I personally enjoyed every minute, and it was wonder ful to meet everyone with whom I had communicated during the year. The spirit was high, and I know everyone will bring that spirit with them next year. We now have 54 new members as a result of the conference.

Conferees on the boat ride across Puget Sound to Kiana Lodge.

BOUQUETTES FOR JOHN MARSHALL

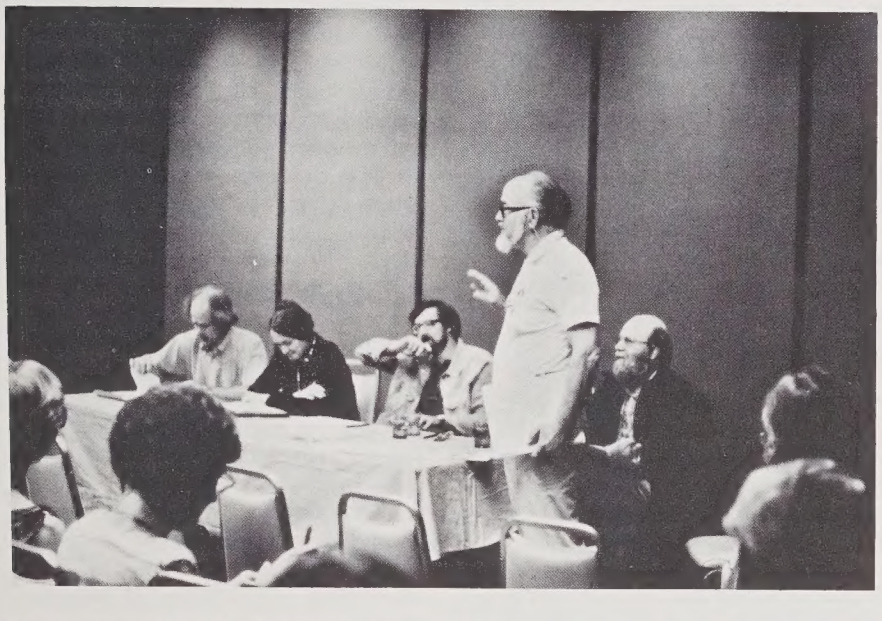
No wonder there were no suggestions for next year's conference sites. It is quite evident that the Seattle conference is going to be pretty hard to beat.

Thank you for a job well done!
(signed)
Heikki Seppa

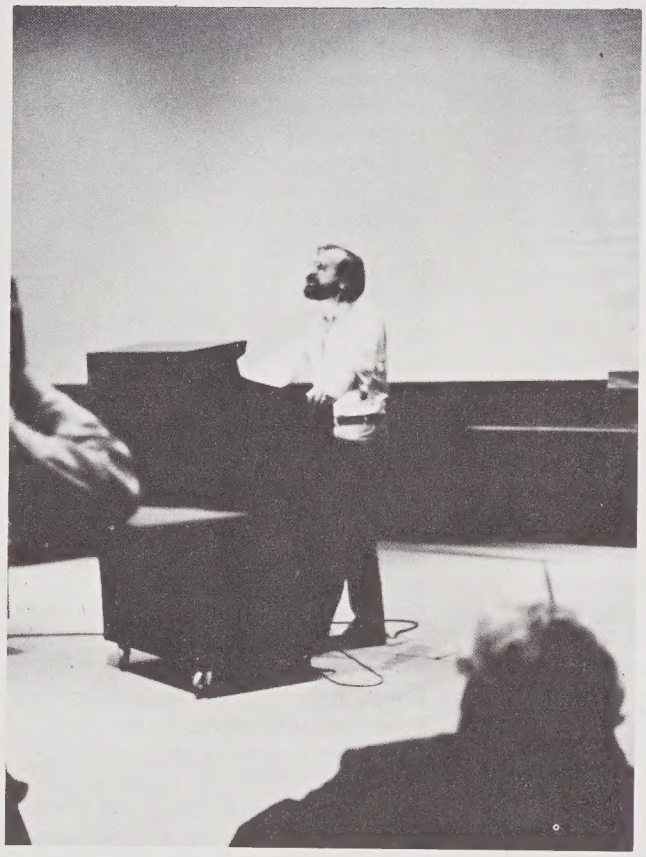
Officers and Board Members at the business meeting held during the conference (l-r: Ebendorf, Hu, Markusen, Kielman & McLean).

SEATTLE '77 CONFERENCE

Gene Pijanowski presenting his (and Hiroko's) technical paper on mokume.



Conferees at Kiana Lodge for the salmon bake.



Bob Ebendorf speaking at the opening banquet

Conferees in Kane Hall for presentations of technical papers.

EDITOR'S NOTE—Because of the variety and nature of the Letters-to-the-Editor, SNAG and the GOLDSMITHS JOURNAL cannot verify or be responsible for the material these letters may contain. It is therefore suggested that you carefully analyze and verify all information herein. We shall consider publishing responsible letters which refute any information we publish.

Dear Editor:

My experiences dealing with galleries carrying my jewelry on consignment began in 1971 with the "Fairtree" in New York. I am incredibly slow in making jewelry and enjoy that as well as wearing the pieces and exhibiting them. It is difficult to find galleries willing to buy this sort of work outright because the pieces are one-of-a-kind, experimental and appeal to a unique type of buyer. After a year or so, I am eager to sell because my ideals, attitudes, and directions have progressed to a point where these pieces are less meaningful to me. In writing this article, it is not my intention to vent my wrath or black-list the establishments I feel have wronged me — rather, it is an attempt to share experiences in hopes that future problems may be avoided by me and fellow SNAG members.

The "Fairtree" was to last only ten years. It struggled valiantly to bring unique crafts to the public view and with the tremendous costs of running such as establishment on Madison Avenue, it finally turned non-profit to receive funds and aid. Their location in the city was so extraordinary that work could sell there as it has never sold for me anyplace else. They were only taking 40% at that time which meant the artist could recover costs and make a profit as well.

A new gallery very nearby called "JULIE" is run by a bright, hard-working Julie Schaffler. Her gallery is only a couple of years old and has carried unique textile costume body ornaments up until recently. She now wishes to carry jewelry and even some craft objects if only her tiny space would allow it. She is rather like a bright child wandering in a candy shop with the good taste to appreciate a wide variety of goodies, but has only a tiny stomach to put them in, so can taste quite a lot, but eat only a few. She has yet to sell a piece for me, but she wishes to exhibit the most far-out, experimental works, so I appreciate that. The great pity here is that the gallery must charge double my wholesale price to make any profit. So a piece worth $250 to me would go on sale at $500. The piece isn't worth $500, so by the time it gets marked down to where it will sell, it's barely paying me 50 cents an hour, plus material costs and shipping. But Julie goes around giving excellent slide presentations of the people whose work she carries. She obviously admires them and works hard for them.

Another lecturer and gallery owner is Helen Drutt. She is owner and operator of the "DRUTT GALLERY" in Philadelphia. In 1974 she asked me to send, on consignment, some of my most esoteric pieces. I was glad she requested these pieces and was impressed by the names of the people who were also sending. Trouble was, if pieces didn't sell, the only thing that would get them returned was a terse, nasty letter. Then they would come, but sometimes damaged. Once, a chased piece came with a dent; as if someone had pushed a ballpoint pen into it. It was definitely not from shipping, and it took 12 hours to repair. I sent her a postcard telling her, but never received a reply — not even a little concern or apology. One fairly expensive piece sold at the "DRUTT" and I was paid $100 at a time, but only after I would send other terse, nasty postcards— again, no communication of explanation or apology.

Recently, the "MANO GALLERIES" of Chicago asked to have three pieces for an exhibition of body jewelry. One of them sold (3 months ago!) and I have yet to be paid!!! The other pieces were finally returned last week, but only after one of those famous postcards was sent. So much for the "MANO".

The "PRAIRIE HOUSE" in Springfield, Ill. has carried my work since 1974. I sent fairly old pieces there, even student work, because they were priced to sell, not for profit, so the money could be put into new work. They have done well for me, trying to generate interest by having sales, etc. I would not send them new work because the location keeps them from enjoying maximum exposure as they do in New York or Philadelphia.

The "ELEMENTS" is a gallery of crafts organized by Kay Eddy in Greenwich, Conn. Kay's background is in New York and she has New York tastes and appreciations. It's a lot of fun to deal with her and her staff because they are efficient and they care. Trouble is, people in Greenwich have only minimal appreciation for the experimental work Kay wishes they would. They buy Indian jewelry, So, to turn a profit, the gallery space is cluttered. Periodic special solo-shows highlight the gallery's calendar. Kay deserves better for her efforts.

These have been my experiences. There are other SNAG members who have similar feelings and problems, but I'll let them speak for themselves and hope they will.

Marcia Lewis

(EDITOR'S NOTE: Since it is extremely difficult to verify all the contents of the above letter, publication should not be construed as the complete situation; instead, we wish to present as many facets as possible and therefore welcome letters of support or contradiction. We do not mean to discredit Ms. Lewis, since by its mere publication, we obviously feel this letter merits consideration.

Perhaps SNAG should look into the entire gallery business, establish criteria, and publish lists of "approved" galleries.)

Dear Editor,

. . . As for Marcia Lewis' request for guidance, the short answer is that she and others similarly situated are perfectly safe in writing about personal experience — including negative commentary — which can be supported if challenged. Accurate reporting is the key. I assume, for example, that Ms. Lewis can substantiate the difficulties with the Drutt and Mano galleries noted . . . (in) her letter. . . . Our legal system is designed to encourage the free exchange of ideas and information. With very few exceptions, only false material is proscribed. . .

Alan Kaufman
Fly, Shuebruk, Blume, Gaguine,
Boros and Schulkind
45 Rockefeller Plaza
New York City

Dear Editor,

We will soon be opening a retail shop (jewelry only) and are presently searching for exceptional goldsmiths and designers to buy outright from. We plan to represent three other artists other than ourselves. In addition to all artists having a separate display, a fifth case will be set up to show a different feature artist every 30-60 days.

Extensive advertising will be done and a mailing list established. . . . Those artists not selected for purchase will have an opportunity to apply as feature artists to present one-of-a-kind, gallery quality work for sale.

The feature artists' work would be on 60-day consignment @ 50% (we pay insurance and shipping back, advertising, and assume full responsibility) . . .

Within our new facilities (soon to be obtained) we shall have room and tools to accommodate two apprentices in a one-year training program. After this period, satisfactory apprentices will be offered a well-paid position in our firm and opportunity to execute their own designs to be marketed through us.

. . . We have a marvelously extensive and modern shop. The workshop is set up for all phases of jewelry, smithing, and lapidary.

For those interested in applying, send resume, references, letters of support and slides. If applicant is a student, a transcript and names of instructors in jewelry and design must be enclosed.

Michael E. Bauman
Temple Gardens, 2601 Madison Av.
Baltimore, Md., 21217

(Editor's Note: The idea of a private business offering an "in-shop" apprentice program is excellent and merits much praise. Perhaps this is the solution, not only for non-academic training, but also for our metalsmithing/jewelry graduates. Therefore, we encourage other SNAG members to consider initiating similiar opportunities for our SNAG student members.)

Dear Editor,

In response to my colleague and neighbor, who expressed his annoyance at the idea of a two-week diamond setting course in the April Goldsmiths Journal, I am inclined to rise to the defense of those whose spirits may have been dampened by his remarks.

I was one of the first graduates of the GIA course, back in 1965, and it offered little more in theory than can be found in Hardy's Jewelry Repair Manual. It's essential benefit, after securing dozens of synthetic spinels in a variety of different settings, was the confidence it gave me in the knowledge that I was capable of setting diamonds, and with practice, would do it well. Twelve years and hundreds of diamonds later, including the development of a new type of setting arising from my experience, I consider myself quite proficient, and twelve years from now, I will be more so.

If it is uncompromising quality we seek, there are available to us those specialists mentioned by Mr. Abramson: the polisher, the plater, the caster, the solderer, the diamond setter. There is also the man who sets emerald-cut emeralds and the man who sets round emeralds, the engraver who has done nothing but florentining for the past thirty years, the platinum ring maker, and a few faceless men whose names will never appear in Goldsmiths Journal who are capable of flawlessly executing literally any jewel that can be rendered on paper, in concert with the enamelist, engraver, etc.

I think we should be uncompromising about ourselves and abilities, and if we'd rather not learn to set diamonds, polish, or cast, then send the work out to the specialists.

Roger Thompson

Dear Editor,

I just read Hale Anderson's article in the December issue with considerable interest and some dismay. Here I am with six of my latest pieces comprised predominately of thermoformed acrylic. Oh well. Better late than never to find out that it has to be annealed.

David L. Green

Dear Editor,

The 1977 SNAG Conference experience has extended my world. Simply attending the conference gave me two very special presents: stimulating technical papers and the priceless experience of personal contact with metalsmiths from this country and abroad.

I am a metals student of Mary Ann Scherr at Kent State University and a recent associate member of SNAG. I was able to arrange to attend the meeting only at the last minute; I could not realize how important this meeting would be to my own personal growth and development. I was able to ask Heikki Seppa how to solve a particular problem with my first shell construction. Tom Markusen's technical research and his down-to-earth approach enabled me to relate to his thinking. It opened my mind to applying his ideas to my smaller scale work. Hiroko and Gene Pijanowski showed incredibly beautiful pieces of Japanese Mokume. Mark Paisin's presentation subtly spoofed conference formalities, yet showed me the valuable techniques of hydraulic pressing and die-forming. I intend to use these concepts in my work in the future.

Sandy Zilker previewed for us an informative film she had made of SNAG and how it operates. I'm hoping to see this on PBS television sometime in the future — a wonderful way to let the world know more about SNAG.

At the Seattle Art Museum we were, as metalsmiths, escorted into a private room, 20 at a time, and given the opportunity to see first-hand many beautiful gold and silver pieces from the museum's collection. It made me very aware of the excellence of the historical tradition of metalsmithing and jewelry. Viewing "The Metalsmith" exhibition at the Henry Gallery made me realize that contemporary metalsmiths are carrying on this same tradition of excellence in a highly imaginative and creative way.

If I have a criticism of the conference, it is that there was too much for me to do, too much to see, too much for me to absorb even in the 26-hour days I lived that week.

The last evening of the conference at the Northwest Craft Center Show, the feeling of togetherness of SNAG metalsmiths and their appreciation of the moments shared was heard everywhere — at the gallery, at the top of the Space Needle, inside a stoic Seattle taxi driver's cab holding 8 squashed, but enthusiastic passengers, and at the Hong Kong Restaurant in Chinatown.

For those who missed this year's conference, I urge that you plan now to attend the 1978 meeting. The 1977 SNAG Conference is over, but to SNAG; our gracious hosts John Marshall, Donna Barnes and the Univ. of Washington metals students; to the city of Seattle; and to all of those incredibly wonderful metalsmiths; I THANK YOU!

Betsy Douglas
Associate Member

Dear Editor:

What causes tears in sheet sterling silver during the soldering process?

H.G.

Dear Editor,

Your inquiry is most unusual in that it has never happened to me nor anyone else within my experiences. The most likely cause by "guestimation" are impurities (metallic) in the alloy. Temperature changes up to soldering don't set up that severe stresses at the phases of weakness in a proper sterling alloy as to cause a tear. Improper use of torch could do it — but even if one tries — it would be difficult.

Heikki Seppa

Dear Editor:

Below is a copy of a letter which was sent to Objects '77 exhibit at Western Colorado Center for the Arts in protest of the terms of the exhibition.

We would appreciate your publishing this letter in the next issue in order to raise the support from other craftsmen in boycotting this type of show. We would like to solicit both the American Crafts Council and Crafts Horizons to take a strong stand on this issue by advising its readers against entering shows with similar terms, when you publish the upcoming show listings. As we have stated in the letter, this exhibition does not meet the guidelines set up by the ACC last year.

This boycott letter has been sent to the Mississippi River Craft Show (Brook Memorial Art Gallery, Memphis) whose prospectus we have just received. It is imperative that all craftsmen realize that these exhibitions are not in their best interest; therefore, a mass boycott is the vehicle open to us. Thank you.

(signed) James Wallace, Timothy Glotzbach, William Leth, Kathy Doyle, Joel Schwartz, Stephen Miller

Director
Western Colorado Center for the Arts
1803 North Seventh Street
Grand Junction, Colorado

Dear Sir:

We recently received the prospectus for your upcoming exhibition "Objects 77" and are completely amazed at the audacity of the terms of the exhibition. Evidently you are relying on resume hungry students or local talent to submit works for judging.

The terms of the exhibition are not within the guidelines of the American Crafts Council. We feel that until such time that your organization can offer to the participating craftsperson at least insurance coverage while the objects are in your possession and return shipping, we will not support the exhibition. In light of the excessive entry fee, we feel that the above terms could and should be met in all future exhibitions.

(Editor's Note: Publication of the above letter should not be construed to imply the position (concerning this matter) of the Editor, Goldsmiths Journal or SNAG. SNAG or the members of SNAG may or may not wish to pursue this issue or similar issues. Opinions, both supporting and conflicting, received from responsible individuals shall also be published.)

Dear Editor,

In response to the letter by Ed Curtis, Haywood Technical Institute is eager for persons interested in Metals/Jewelry to become aware of the existence of our new seven-quarter crafts program which is designed to prepare students to become self-employed studio craftsmen. We feel that our curriculum offers a valid alternative to traditional academic education at a relatively low cost. The objectives of our program are to develop craftsmen with design sensitivity, technical competency, and the practical business skills necessary for earning a living.

Inquiries should be directed to: Production Crafts Program, Haywood Technical Institute, P.O. Box 457, Clyde, N.C., 28721.

Arch Gregory
Metals Instructor
Production Crafts Program

(Editor's Note: The Production Crafts Program is a seven-quarter curriculum designed to prepare students to become self-employed studio craftsmen. Courses include metal, metal design, drawing, two & three dimensional design, historic crafts, business legalities, studio planning, contemporary crafts, marketing, photography, etc.)

Dear Editor:

. . . I hope the following explanation will help clarify the situation.

I came to New Mexico to "save" a company called All Indian Supply, a strange job for a fellow just leaving a craftsman-in-residence at San Diego State and a time with Haystack at Arcosanti.

All Indian Supply was primarily a jewelry tool and equipment supply house with a small foundry. My task was to try and turn the foundry operation into a Southwestern Design House, interesting problem. It almost worked.

Unfortunately, All Indian Supply was in irreversible financial trouble when I arrived and proceeded to go into a viable form of bankruptcy, which you may or may not be familiar with, called Chapter Eleven.

It was at this time that I was offered an "opportunity" to buy into a new corporation being formed from the remnants of All Indian Supply, called American Contemporary Design. The stockholders were Jay Ungerman, a partner in his family's Dallas law firm; a financial manager, Calmin Liftson, a retired vice president of sales for Coro, Inc., a Providence jewelry firm; Ed Wessel, Aubrey Green and his son Michael, who are in the oil business in Texas; and last, but not least, me. I was supposed to own 5%.

I did endorse the article in the SNAG newsletter. I was in charge of design and production in their two manufacturing operations, and had nothing to do with what was left of the supply operation aside from suggesting places where they might liquidate remaining inventory. At the time of the article there were tremendous buys to be had in the way of metalsmiths supplies. There were a great many people who were able to take advantage of this — others such as Ms. . . . . were not so fortunate. David . . . . ., for example, almost had the same problem, though he was able to avoid this by constant pressure prior to the bankruptcy.

Although American Contemporary Designs operated in the black from its conception, the overwhelming debt burdens carried over from All Indian Supply were just too much for the young company to bear.

I, along with Aubrey Green, Mike Green, and Ann Green voted to place the company into voluntary bankruptcy with the intention of stopping operations before anyone else was hurt. It was a sad day when I had to close our foundry with fifty of the best foundry people, in my opinion, in the country. The total operation at that time was about 150 people strong. The casting operation alone was generating an average one thousand ounces of sterling castings a day. American Contemporary went down, I hope, through no fault of mine. I, along with my employees, lost the back wages we had worked for, and I personally lost my investment, which at age 24 seemed like an enormous amount — it still does, and I'm still paying.

Enclosed you will find another copy of a letter written by the original receiver of All Indian Supply to American Contemporary Design. It is self explanatory. This is a fraction of the liability. Claims are still coming in and total debt looks to be around one half million dollars.

The bankruptcy of American Contemporary Design was total. Ms. . . . . obviously doesn't understand the tons of mail that only the Court is allowed to see and compile through a court appointed receiver. I didn't even know she was sending me letters because the doors were closed on me completely. All mail, phone calls, everything, by law, is directed to the receiver.

I work long hours and have no home phone. I use my business address, which was and is available through SNAG, on all mail. So, although we were all locked out of ACD, thus no longer available there, I resent Ms. . . . . implications that I skipped.

I did receive a letter at 6444 Edith, which is my present business address, and turned it over to Gary Ottinger. This I am required to do by law. He is the receiver and the only person empowered to do anything with American Contemporary Design. His job according to the Court is to settle the situation to the best benefit of the creditors, and to keep them informed. You will note from Ms. . . . . letter how well he has done this.

This can go on and on, the point I hope to avoid is sounding like a self-made saint, though I believe what I have said, and the tone to be true.

I am terribly sorry about Ms. . . . . and about those others hurt by the ACD situation and there were obvisouly many. I apologize to you at this time. It is all I can do.

Respectfully,
Eric Martin

P.S.—One more thing; all further communication with respect to American Contemporary Design should be directed to: Mr. Gary Ottinger, Receiver, 1424 Rio Grande Blvd., N.W., Albuquerque, N.M. Any effort to do otherwise is considered an attempt to circumvent the federal bankruptcy laws and is criminal.

(Editors Note: Parts deleted at editor's discretion.)

We congratulate the following new members:

ASSOCIATE MEMBERS: Minoru Azama, APO, San Francisco; Peter Carlson, Longwood, Fla.; Don Duncan, Columbus, Oh.; Barb & Joe Onufer, Cleveland, Oh.; Elsi Stucki, Portola Valley, Ca.; Ken Weston, Boynton Beach, Fla.; Hallie Katz, Studio City, Ca.; Lane Coulter, Norman, Ok; Gary Gordon, Clovis, Ca.; Diane La-Cazette, Boulder, Col.; Rowland Morita, Eleele, Kauai, Hawaii; Martin Nettleship, Athens, Oh.; Janis Nathan, Clintondale, N.Y.; Nathan Winkler, Guttenburg, N.J.; Julia Kiechel, Temple, Tex.; William Baggett, Hunt, Tex.; Arts & Crafts Society, Portland, Ore.; Gabrielle Sanchez, NYC; Barbara Dabrowski, Huntington Woods, Mich. Michael Bauman, Baltimore, Md.; Phebe Bell, Manchester, Vt.; Donald Gaubatz, Cupertino, Calif.; Gary Marsh, Gardiner, Mont; Hellyn Pawula, Midway, Wash.

STUDENT MEMBERS: Terry Dimmitt, Fullerton, Ca.; Nancy Nordtvedt, Bozeman, Mont.; Shelley Shray, Winthrop, Mass.; Jane Groover, LaMesa, Ca.; Marcia Gorra-Patek, Racine, Wisc.; Ivy Ross, NYC; Marshal Zion, NYC; Elizabeth Smith, Hamilton, Mt.; Kathleen Becker, Campbell, Ca.; Pamela Pastoric, Chesterland, Oh.; Paul Smith, Tallahassee, Fla.; Kirby Whidden, Farmville, Va.; Stephen Miller, Murphysboro, Ill.; Kay Yee, Long Beach, Ca.; Lella Edwards, Quantico, Va.; Debra Bowles, Houston, Tex.; Kari Chrisman, Missoula, Mont.; Gerald Hagen, Great Falls, Mont.; Bobbie Reardon-Rizzo, Mattoon, Ill.; Christina Smith, Bakersfield, Ca.; Mark Roberts, Houston, Tex. David Allen, Middlebury, Vt.

SOCIETY OF NORTH AMERICAN GOLDSMITHS

1977

LAMINATION OF NON-FERROUS METALS BY DIFFUSION: ADAPTATIONS OF THE TRADITIONAL JAPANESE TECHNIQUE OF *MOKUME-GANE* (WOOD GRAIN-METAL) © 1977

by Hiroko Sato Pijanowski and Eugene M. Pijanowski

Acknowledgements

We would like to give our deep appreciation to all the Japanese metal craftsmen and artists who have inspired our work; in particular Mr. Norio Tamagawa for his unselfish giving of his precious time and knowledge. In the text a few others are specifically mentioned. A deep thanks to Dr. Cyril Stanley Smith, Institute Professor Emeritus of the Massachusetts Institute of Technology, for his informative correspondence.

Hiroko Sato Pijanowski
Eugene M. Pijanowski
May 3, 1977

Introduction

"The atoms in a solid are in constant motion. These atomic vibrations coupled with vacancies in the solid allow atoms to move through the solid. The motion of matter through other matter is called diffusion. An atom may move when it attains a required activation Energy. The diffusion process may be enhanced (helped) at higher temperatures as more energy is supplied to the solid through heat energy, thereby permitting greater atomic movement in the solid.

Diffusion can also be used to bond metals together, which is the method studied in this experiment. Atoms diffused between the layers of metal and bonded them together, resulting in a single homogenous structure.

This process may be used to join similar and dissimilar metals which are amenable to by conventional welding techniques."

Mayer Engel
Materials Engineering
Purdue University

Preface

We have been interested in *Mokume-gane* for a number of years. The only information we could find was by the soldering of different metals, cutting in half, resoldering to increase the number of layers and then exposing those laminates by punching from the reverse side and removing those embossments or by carving drilling, etching from the top. These methods have many drawbacks; namely, air pockets, cracking and peeling. Its limitations are basically that it cannot be effectively formed or raised into complex forms. During a recent trip to Japan we visited three craftsmen who practiced mokume-gane and worked with one of them. The section *Diffusion By The Traditional Method* is the application used by Mr. Norio Tamagawa.

H.S.P.
E.M.P.

I. The Laminates

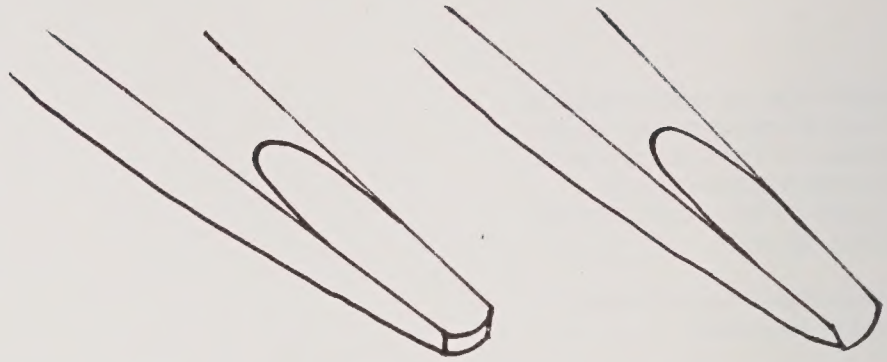
Copper is always used as a basic metal in *Mokume-gane* because of its malleability and coloring possibilities. Japanese craftsmen use copper layers of 2 to 4 mm in thickness. We used 1.6 mm copper, because of its availability. The best copper we found to use is electrolytic tough pitch, alloy no. 110 because it is relatively oxygen free and can be ordered with protective covers much like acrylic sheet so that it is scratch free.
(Ed. note: The following chart was condensed to fit the available space. In each section, the headings will be listed first; the material will then be divided into "columns" by dashes.)

Metals — When Colored with Rokusho— Melting Point
Fine Silver—White—960 deg. C
Sterling Silver—White—893 deg. C
Gold (24k)—Yellow—1063 deg. C
Shakudo—Black to Purplish Black—1050 deg. C
Shibuichi—Gray—950 deg. C (good quality)—900 deg. C (regular quality)
Shiro Shibuichi—Light Gray—850 deg. C
Kuro Shibuichi—Dark Gray—1040 deg. C
Kuromi-do—Dark Brown to almost Black—1070 deg. C
Copper—Brown—1084 deg. C
Shakudo — First Quality — Second Quality
Gold (24k)—4.8%—2.5%
Copper—95.2%—97.5%
Shibuichi — Shiro Shibuichi — Good Quality Shibuichi — Regular Shibuichi
Fine Silver—60%—40%—30%—23%
Copper—40%—60%—70%—77%
Kuro Shibuichi — 1 — 2 — 3
Shakudo—83.3%—71.4%—58.8%
Shibuichi—16.7%—28.6%—41.2%

Kuromi-do is 1% of metal arsenic and 99% of copper. It is potentially dangerous to make, but safe to use cold. When metallic arsenic is added to molten copper it will volatilize and produce poisonous gases. We are still searching for adequate safety procedures to make *kuromi-do;* these should employ a good ventilation system, specific vapor masks, gloves, etc. One suggestion by Professor Harold Harrison of the Physics Department of Purdue University is to melt the copper and add the arsenic wrapped in a copper foil envelope; hopefully the arsenic will disperse and mix with the molten copper before it volatilizes.

Shakudo is the most useful and easiest copper alloy to make. The procedure of alloying is as follows: anneal an appropriate graphite crucible in a gas or electric melting furnace. Add copper flux (available from Paxton/Patterson, 5719 W. 65th St., Chicago, Ill. 60638) approximately 1/8 ounce per 5 pounds. When the crucible becomes red hot add metal of the highest melting point. If using highly volatible metals, such as zinc, arsenic, lead, tin, etc., to molten copper take the precautions as noted with *kuromi-do.* When the copper is molten or fusion occurs cover with carbon, charcoal or any commercially available melting fluxes. Carbon excludes the air from the furnace, and also absorbs any oxygen liberated from the metals during fusion. The fused mass should be constantly agitated or stirred with a carbon rod. In the meantime, prepare the ignot mold by lightly oiling or carbonizing with a candle or dirty acteylene flame the interior surfaces of the ignot mold. Prior to pouring, the ignot mold should be preheated to approximately 100 deg. C When the new alloy is at its lowest possible liquid temperature pour into a tilted mold so that the metal flows down the side wall and does not splash; otherwise it might cause blisters or pits in the ignot. If the ignot is thick and rapidly chilled, the absorbed gases cannot escape from the interior and could cause pin holes. Remove all irregularities from the edges and surface of the ignot or later cracks could occur. Planish lightly both sides of the ignot to completely align the crystals. Anneal the ignot. Adjust the rolls with a feeler gauge (used for gaping spark plugs). When rolling use light passes. Place the ignot in the center of the rolls. After each pass through the rolls the metal can be turned over end over end, this will keep the metal flat. Anneal often. Carl Hines, a graduate student in metal at Purdue University, built the gas/air smelting furnace that we used for the alloying. See Appendix A for details of construction, etc.

Fig.3



II. Diffusion by the Traditional Method

1. Materials — Some of the possible two and three metal combinations that are used in *mokume-gane* are copper, *shakudo, kuromi-do* and fine silver. Mr. Norio Tamagawa usually uses eight layers of either round or square metal plates about 4 mm in thickness and about 9 cm in diameter and 9 cm x 9 cm square, others use between 1 mm to 4 mm square sheet with the number of layers ranging from eight to twenty or more. The important thing is that the layers should be of the same thickness. Anneal and flatten. Remove all surface marks. Prepare a rusted mild steel box to contain the layers as illustrated in Fig. 1.

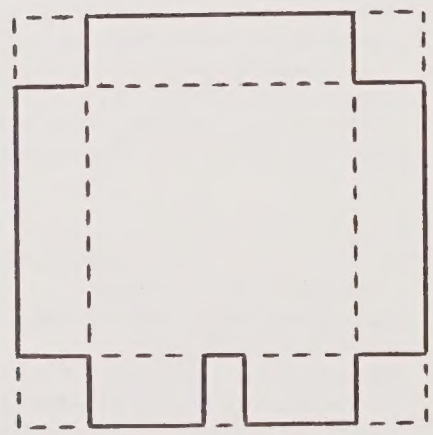
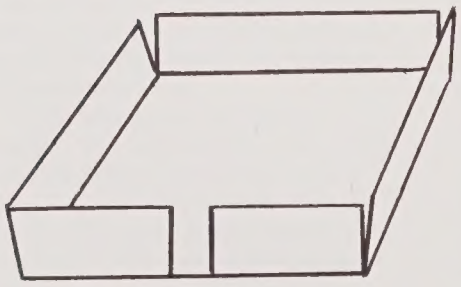


Fig.1



Mr. Tamagawa uses a thick slug of copper approximately 1/3 the total thickness of the layers as a back-up that will become the inside of his raised forms. Also prepare a piece of mild steel the same dimensions as the copper back-up, this will act as a weight; this should also be rusted. Do not touch the surfaces that are now scratch free. Chemically clean in a solution of 5 grams of potassium cyanide and 1.8 liters of water. Wear surgical, acid proof gloves. Rinse in water and dry with a lint-free cloth or paper towel. A standard acid pickle can also be used. Dry on an electric hot plate. Gas stoves are not recommended because the metal might sweat during the drying operation. Brush away any dust if necessary. Stack the metal in one of the possible combinations listed:

—copper, *shakudo*, copper, *shakudo*, copper . . . . .

—copper, fine silver, *shakudo*, fine silver, copper, fine silver, *shakudo* . . . . .

—copper, *kuromi-do*, copper, *kuromi-do* . . . . .

—copper, fine silver, *kuromi-do*, fine silver, *kuromi-do*, fine silver . . . . .

Place the lower melting metals between the higher metals in the sequence desired into the mild steel box. Next place the thick iron plate of mild steel on top as a weight and using thick iron wire bind the layers together as shown in Fig. 2.

Fig. 2

The box containing the laminates are put into a hot forge that is started with a low sulphur content metallurgical coal with hard wood charcoal added to produce a reduction atmosphere. The box of stacked metals is heated to the point where the edges start to sweat (about 900 deg. C) removed and lightly tapped with a wooden hammer. If the copper and copper alloys seemed to be diffused; rapidly remove the binding wire and hot forge. If the stack contains fine silver, wait until the mass loses its red color and then forge. Reduce by forging to about 7 mm or 5 mm. Annealing after every course of forging. The pattern is produced by using a chisel called *hatsuri-tagane.* The following is the procedure in making the chisel and could be applied to most metal carving tools. [1] Use a piece of water hardened tool steel about 10 cm to 12 cm in length by about 1cm square. [2] Bring one end to bright red and hot forge to the shape of square ended spoon or wood gouge (see Fig. 3) and let air cool. [3] Place the tool steel or nail blank in ring clamp, or small hand vise, brace it against a bench pin and begin to rough-out the basic shape. [4] After the rough filing, switch to a medium no 2 cut file refining the basic angles and shape of the chisel. Take a coarse emery or wet/dry silicon carbide paper, mounted on a sanding stick, and remove all file marks. [5] Harden the chisel by heating the last ½" of the cutting edge to a cherry red and plunge into cold water. To insure rapid cooling it must be moved in the water to break the insulation of the steam blanket that otherwise will form around it. It will become glass hard. To test the hardness, run a file lightly over the portion hardened; if it skips and does not cut this means the chisel is as hard or harder than the file. [6] Temper by using a flame concentrated about 1/3 of the length above the cutting edge. Watch closely as the color marches or moves toward the tip or edge. When about ¼" of the tip has achieved a pale straw color immediately quench into water that should be directly below. If the tip is blue you have gone too far and must reharden, and repeat the tempering procedures. Each of the colors have a meaning: a light gray color means it is the hardest and most brittle; a pale straw color is not too soft or hard, but just right; purplish color means that it is too soft. [8] If your chisel has been correctly tempered, use a paste polish (Happich—Semichrome) on a strip of leather, for the final stropping and polishing.

Put the diffused metals into a pitch block, pitch bowl or large machinists vise. Start to carve through at least three layers using the *hatsuri tagane.* Remove from the holding device used. Forge out until completely flat. Repeat the sequence of carving and forging one, two or three times more observing the resultant pattern emerging. Continue forging until about 1.5 mm or any desired thickness needed. It is ready to be raised or formed.

After the *mokume-gane* is formed and finished a coloring process using a unique Japanese patina called *Rokusho* can be used. Rokusho is discussed in Appendix B.

III. Experiments in Diffusion

The decision was made to experiment with the diffusion of select non-ferrous metals utilizing an electric kiln with pyrometer. The premise was to gain heat control and also we wished that others, like ourselves, who are primarily metalsmiths could create *mokume-gane* with other than a blacksmiths' forge.

The preparation of the metals and the placement into the previously described box will be omitted from the test descriptions. The stack of metals contained within the bound steel box are placed and removed from the preheated electric kiln with an enameling fork and a heavy iron wire screen that was bent into an u-shape.

Throughout the remainder of this paper when copper is mentioned it is electrolytic tough pitch, alloy no. 110.

Test 1—Six layers of copper each being 1.7 mm x 50 mm x 5 mm were placed into a preheated (1000 deg. C) electric kiln for 20 minutes and then gradually the heat was brought up to 1050 deg. C. The copper melted and fused to the steel box and steel plate. (Fig. 7-1). The pyrometer was not accurate. Tests were run using ceramic cones to calibrate the pyrometer. (Tempil^{o}, Hamilton Blvd., S. Plainfield, N.J., 07080, are producers of temperature indicators, protective coatings & markers; these may also be of use.)

Test 2—Copper of the same number and dimensions as in Test 1 were placed into a preheated (955 deg. C) electric kiln for 10 mins. The copper melted, but not as badly as Test 1. We were beginning to learn the characteristics of the pyrometer and kiln. The copper fused to the iron cover plate. It was cut in half and forged to see how well the copper and the iron were fused. Fig. 7-2 shows the copper mushrooming out deforming quite radically, but the iron plate remains relatively unaffected and still fused to the copper layers.

Test 3—Copper of the same number and dimensions as in Test 1 were placed in a preheated (625 deg. C) electric kiln and brought up to 920 deg. C (time elapsed from placement into kiln and temperature achieved was 45 mins.) and held for 6-7 mins, gradually increasing the temperatures, observing the stack through the peephold for 4-5 mins. and removed from the kiln when it seemed to be sweating. It was then placed on a hard fire brick and tapped with a wooden hammer. Immediately after tapping the lamination was removed from the box and hot forging commenced; it looked diffused so it was cut in half; one half filed, sanded, polished, etched with ferric chloride to bring out the crystalline structure and photomicrographed (80X) by Mayer Engel (Fig. 4) describes what has occurred. "Figure 4 shows an area near the edge of a sample where the material of two subsequent layers has oxidized from the air within the furnace. The gap between the two layers begins to break up where grains have actually begun to grow over it, producing a homogeneous structure".

The other half was forged out to 2 mm, a piece 7 mm x 15 mm was cut out from the larger piece cast into plastic; sanded, polished, etched and photomicrographed, (80X) by Mayer Engel, in approximately the middle of the piece. Figure 5 shows a grain growth where layers had been previously; all except the top most layer where oxidation has occurred in some areas.

Test 4—Copper of the same number and dimensions as Test 1 were placed into a preheated (875 deg. C) electric kiln and held at that temperature for 30 mins. The temperature was brought up to 920 deg. C and held for 5 mins., then increased to 970 deg. C for 2 mins. The corners melted. This piece was cut in half, filed, sanded, polished and etched. The intrusion of oxides could be seen into the center of the mass in some areas. (Fig. 7-4)

Test 5—Four layers of copper each being 1.7 mm x 50 mm x 50 mm were alternately stacked with four layers of *shakudo* each being 1 mm x 50 mm x 50 mm, with back-up copper 6 mm x 50 mm x 50 mm, the total being nine layers. The laminates were placed into a preheated 745 deg. C electric kiln brought up to 825 deg. C and heat soaked for 15 mins.; after which the temperature was brought up to 875 deg. C and held for 30 mins. and then gradually up to 920 deg. C where sweating was observed. The lamination was removed from the kiln, tapped and hot forged to 8 mm. The pattern was started with the *hatsuri-tagane;* forged again to 6 mm and carved. The forging and carving was repeated 3 more times to a thickness of 1.7 mm x 120 mm x 120 mm and raised (Fig. 6).

FIGURE 4

FIGURE 5

MOKUME-GANE, 1-77
EUGENE PIJANOWSKI,
HIROKO SATO PIJANOWSKI

Fig. 6

d

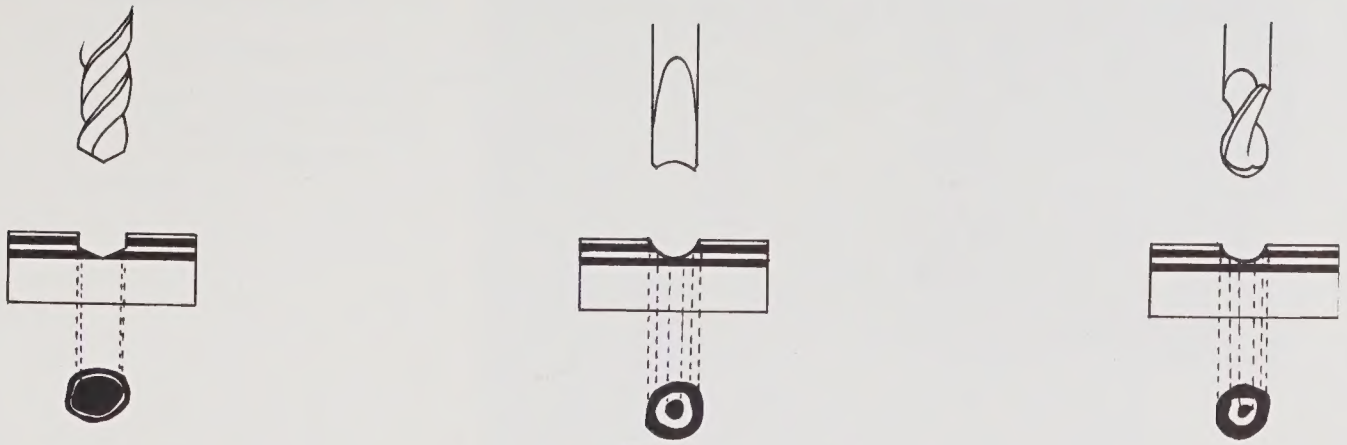


Fig. 8

Test 6—Eight layers of copper each being 1.7 mm x 75 mm x 75 mm plus a back-up piece of copper 6 mm x 75 mm x 75 mm were placed into a preheated (875 deg. C) electric kiln and held at that temperature for 30 mins. The temperature was brought up to 945 deg. C, held for 10 mins. gradually increasing the temperature and when sweating was observed removed and tapped. Diffusion had occurred.

Test 7—Four layers of copper each being 1.7 mm x 75 mm x 75 mm were alternately stacked with 5 layers of *kuromi-do* of the same dimensions with a back-up copper layer 6 mm in thickness, the total being 10 layers. The same procedures were used as in Test 6. Good diffusion. The carving technique being very laborous and time consuming, we decided to search out mechanical aids. The first was a common drill; but it produces a limited, tight pattern. Because of the high angle of its contour and point. After checking out horizontal and vertical mill cutters we located a tool which creates the same low angle cut as the *hatsuri-tagane;* the Two Flute Ball Endmill (available from Rutland Tool and Supply, 501 W. Washington Blvd., Montebello, Calif., 90640). Carved and forged three times to a thickness of 1.6 mm x 180 mm x 180 mm and in the process of being raised.

Test 8—Four layers of fine silver 1 mm x 75 mm x 75 mm were alternately stacked with three layers of copper (1.7 mm) and two layers of *kuromi-do* (1.7 mm) for a total of nine layers. Fine silver was used because its melting point is closer to the copper and copper alloy used and also for its malleability. Fine silver was placed between each of the other metals. Refer to Part II, Section 1. The difference in thickness between fine silver and the other metals was because of its availability. The stack was placed into a preheated (800 deg. C) electric kiln for 30 mins. and brought up to 875 deg. C and removed 7 mins. later. The silver melted. Now trying to salvage as much as possible.

Test 9—Same metals and stacking sequence as Test 8. The stack was placed into a preheated (750 deg. C) electric kiln for 30 mins. and brought up to 790 deg. C and removed after 7 mins. The bottom layer of fine silver, between the copper base layer and bottom layer of *kuromi-do*, started to melt. Fair results. In the process of salvaging as much as possible. Fine silver should be of the same thickness as the other metals used.

Conclusion

This report is incomplete. Diffusion is technically involved and requires numerous tests. The character of the electric kiln by direct observation of the sweating of metals or diffusion temperatures is the only way of achieving any semblance of success. Copper to copper is recommended as a starting point. There is room for more research. The hope is that this report will be a point of departure for others to follow. Tests will continue in terms of time and temperature sequences. Recommended time and temperature sequences for copper to copper alloys. Place the stack of metals into a preheated (825 deg. C) electric kiln for 30 mins., bring up to 875 deg. C for 15 mins. and gradually increase temperature to 920 deg. C and observe for sweating; the maximum temperature should not exceed 950 deg. C.

Recommended time and temperature sequence for including fine silver into the stack, between every layer of the other metals used. Place the stack of metals into a preheated (750 deg. C) electric kiln for 30 mins., bring up to 790 deg. C and observe for sweating to occur.

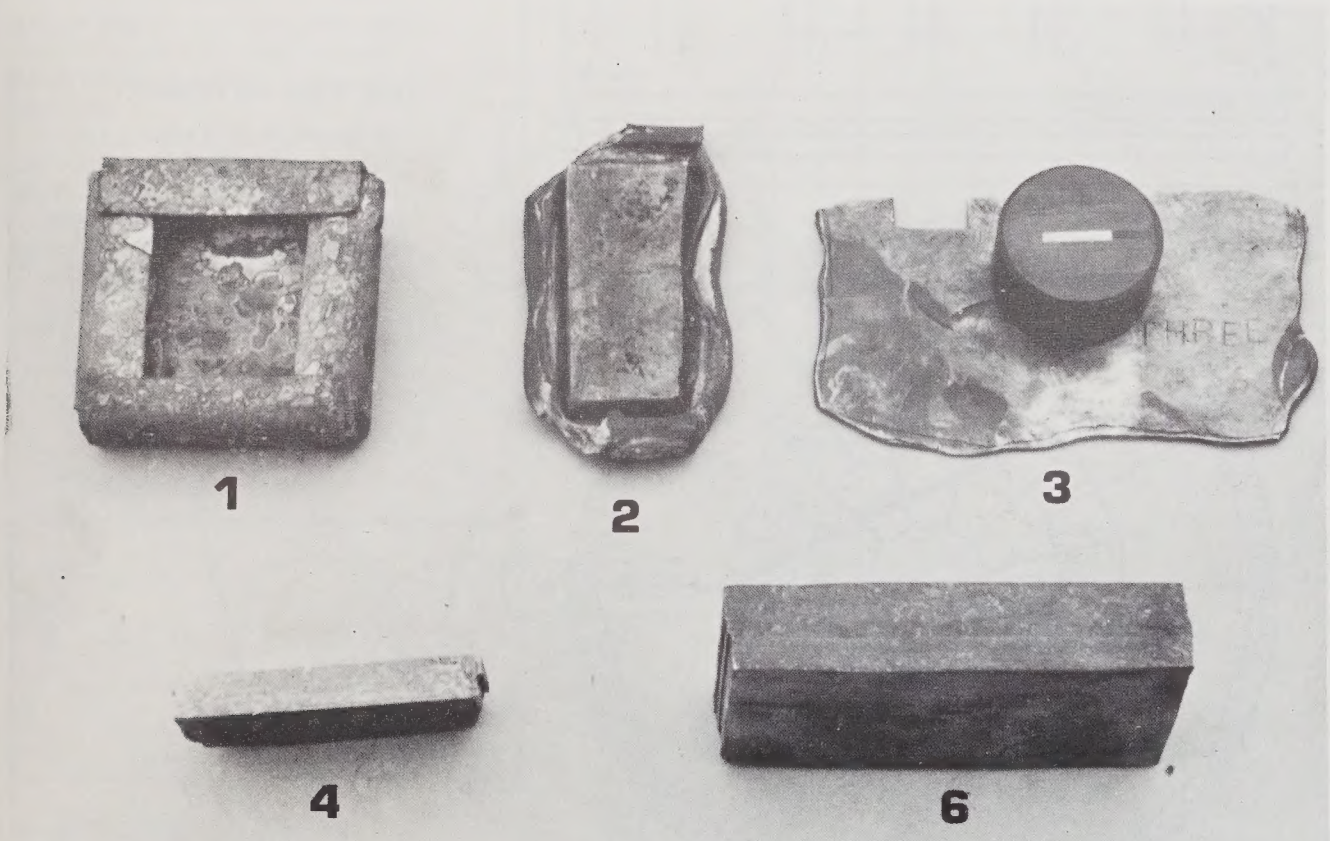


Fig. 7

EUGENE PIJANOWSKI & HIROKO SATO PIJANOWSKI

SHELL-ON-QUILT

kimono silk, shell and copper; 4½"

APPENDIX A

Smelting Furnace

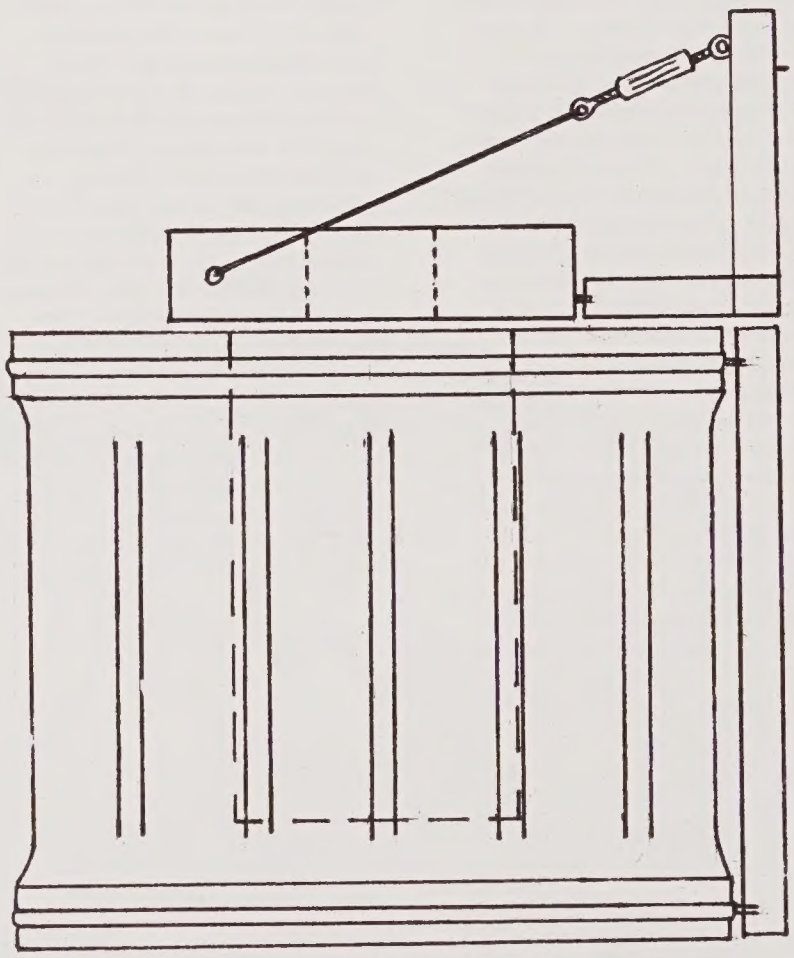
An adequate smelting furnace must fulfill the following requirements: a temperature of approximately 2000 degrees F, a quick and uniform heating of the smelting crucible, a controllable furnace atmosphere to minimize slag formation, and a furnace chamber that is accessible to easy placement and removal of the crucible.

A gas furnace allows for a controllable atmosphere. A circular chamber with the single burner set on a skewed line provides a spiral flame path which surrounds the crucible for uniform heating. A lid with a swivel hinge provides access from the top and acts as the flue. A chamber 10" in height and 8" in diameter allows for a No. 12 crucible which is capable of holding 36 pounds of bronze.

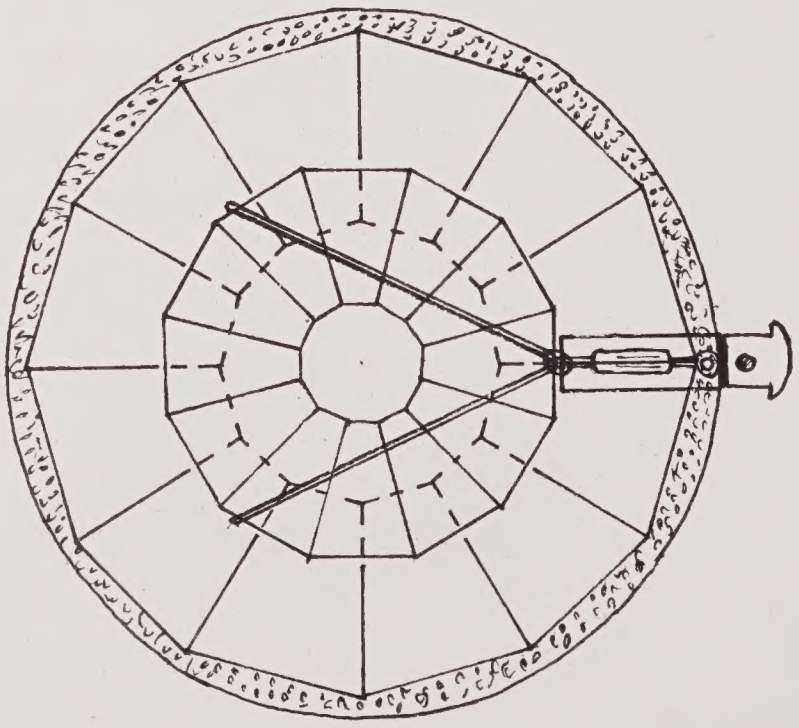
Construction:

The furnace is made of standard K-26 soft firebrick — 4½"x2½"x9" — cut to form a 12-sided polygon. The bottom of the furnace is a 2½" layer of brick. The sides are four 2½" thick rings. Each ring consists of 12 trapezoidal pieces, two of which can be cut from one brick. The whole assemblage is set into a heavy metal container with a minimum inside diameter of 18". A shortened heavy duty garbage can was used in which the bottom was reinforced with a 14 gauge steel disk. The space between the brick and metal wall was filled with vermiculite insulation and tamped firmly to hold the brick in a stable configuration.

The burner port is an opening 2½" x 2½" in the lowest ring made by cutting short two of the pieces. The port should angle approximately 20 degrees off the radius. The burner used in this case was a natural gas air torch already available in the workshop. Any burner or torch with a 50,000 to 100,000 BTU output can be used and a suitable clamp or bracket made to hold it in place. The end of the burner should not extend into the port or else overheating and corrosion of the burner tip might occur.



SIDE VIEW (not to scale)



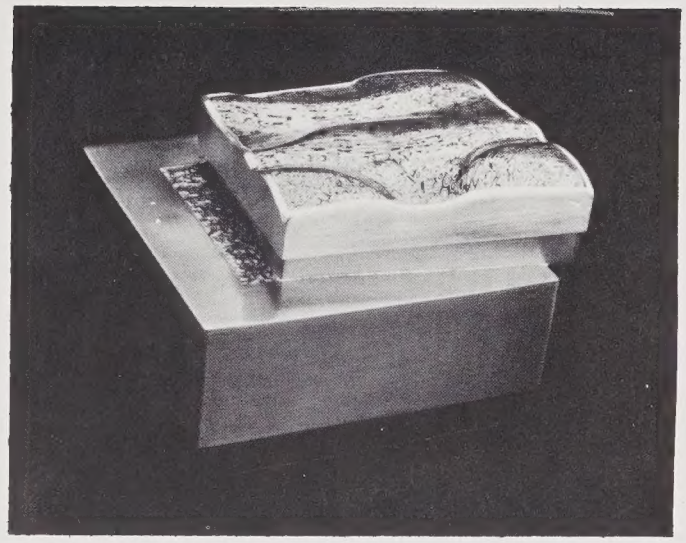
TOP VIEW (not to scale)

—Carl R. Hines

EUGENE PIJANOWSKI &
HIROKO SATO PIJANOWSKI

BOX-ON-A-BOX NO. 1

brass, copper, rutilated quartz, sterling, shakudo, mokume; 6" L (in the Robert Pfannebecker Collection)



The lid is made of 12 trapezoidal shaped pieces to make an 11" in diameter polygon with a 4" hole in the center. A 26 gauge steel strap 2½"x 36" with two hose clamps rivited to the ends, acts as a compression ring to hold all the bricks together. A hole is provided for a ¼" bolt which fastens the lid and the compression ring to the hinge assemblage.

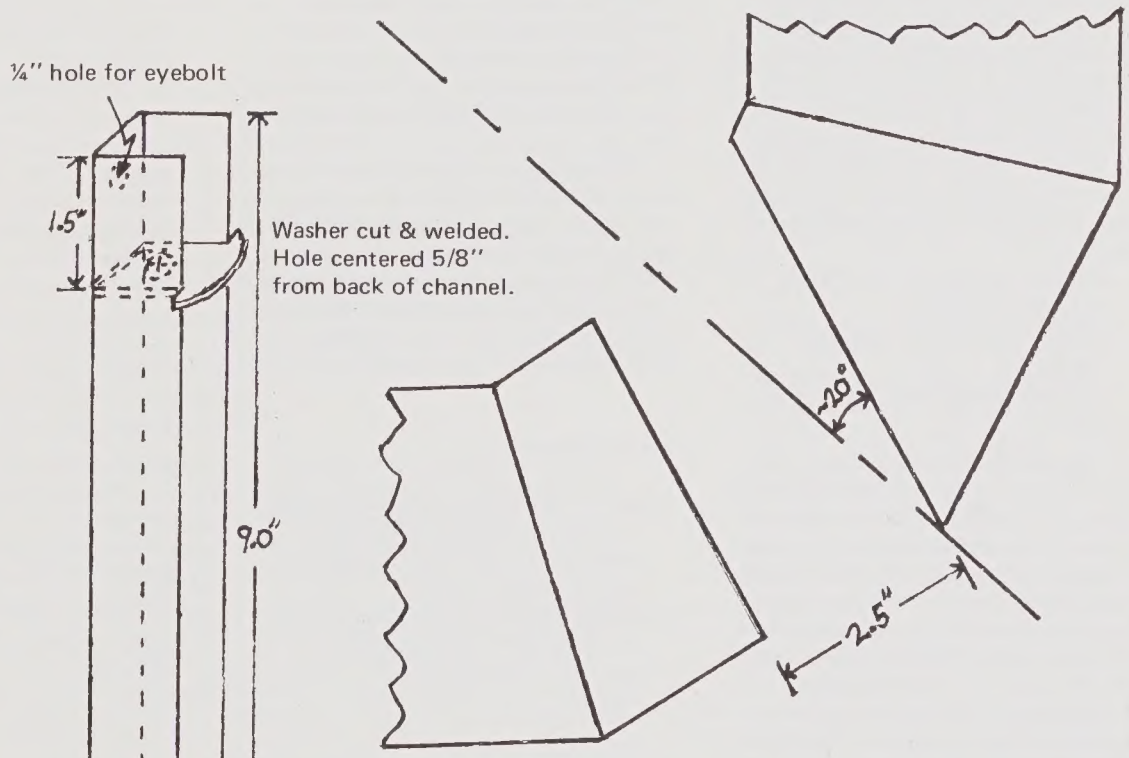
All exposed brick surfaces should be coated with a super duty refractory cement to protect from brick particles contaminating the melt.

The hinge is two constructions; a steel rod fastened to the steel jacket with a "stop" even with the top of the furnace, and an assembly which fastens to the lid compression ring. The lid and hinge assembly slip onto the rod which extends above the top of the furnace. A turnbuckle is fastened to the top of the lid hinge and a cable run from it to two points of the lid compression ring. This provides a 3 point support and allows for adjustments of the lid to keep it clear of the furnace top. Additional washers are used as spacers between the lower and upper hinge. It is important that the steel jacket be strong enough to support the hinge.

There is quite a bit of leeway in the burner positioning. The flame should hit the furnace wall, not the crucible. A good spiraling flame can be seen from above.

—Carl R. Hines

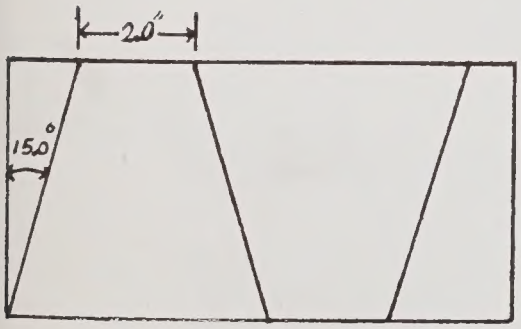
BURNER PORT: DETAIL 3/8 scale



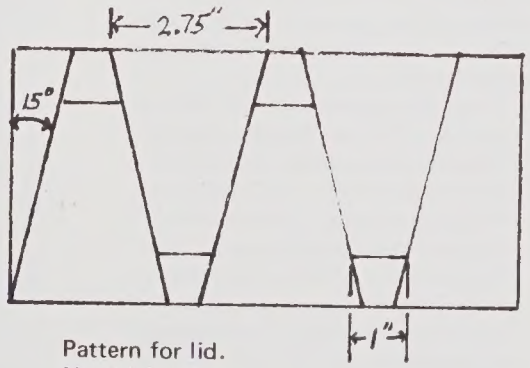
¼" hole drilled thru rod & channel.

5/16" spacer between rod and channel. Bolt fastens to furnace.

HINGE: DETAIL 3/8 scale



Brick pattern for walls.
Need 24 bricks.



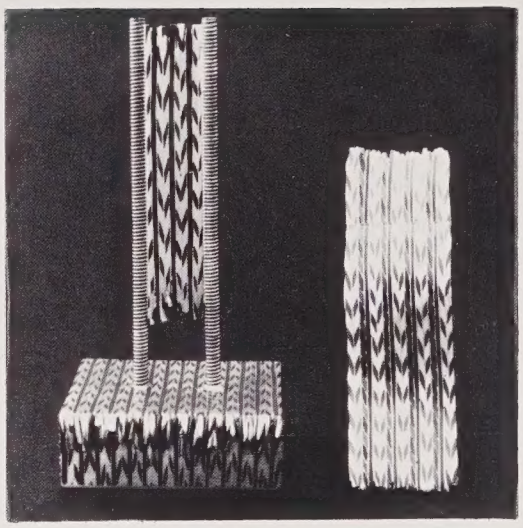
Pattern for lid.
Need 3 bricks.

—Carl R. Hines

EUGENE PIJANOWSKI &
HIROKO SATO PIJANOWSKI

BROOCH WITH STAND

fine silver, copper, sterling and shakudo 4½"



APPENDIX B

Coloring

In Japan a commercially available patina called *rokusho* is used. It is impossible to import into this country on a commercial basis because of the nature of its ingredients which are considered to be poisonous. *Rokusho* is an etchant and creates different oxidizes on the surface of the metals laminated in the process of *mokume-gane.* Refer to chart in Part 1 for colors achieved with *rokusho. Rokusho* has been analyzed to contain:

copper acetate Cu (CH_3C00) $_2.H_20$ — 30 grams
calcium carbonate $CaCo_3$ — 10 grams
sodium hydroxide NaOH — 10 grams

The above is dissolved into 750 ml of water (filtered or distilled) and then it is left to stand for a week or more. The container should be glass, plastic or copper. Drain the top water. This is *rokusho!* To a copper or pyrex container add the *rokusho* with 4.5 liters of distilled or filtered water and 20 grams of copper sulphate. Bring to a boil. Grind, long, white raddish known as *daikon* and add 5 parts of water. Place a large container of water near the solution of *rokusho.* Remove all fire scale before the piece is to be colored. Boil the piece (if buffed) in water to remove the surface grease and oils. Clean in a strong pickle solution or in a solution of 5 grams of potassium cyanide with 1.8 liters of water.

1. Cover the object with the raddish solution and dip into the boiling *rokusho* keeping the piece constantly moving for ten minutes. Remove from the solution and immediately immerse in the nearby container of water, to avoid water spotting or from particles of *rokusho* drying on the surface of the piece.
2. Repeat step one several times until the coloration is achieved. It usually takes 30 minutes to one hour. Copper should turn reddish brown, *shakudo* a bluish black and *kuromi-do* a dark brown and any silver surfaces should remain uncolored.

Another solution: copper acetate—3 dwt; copper sulphate—2 dwt; water 1 liter.

The above is dissolved and brought to boiling. The procedure is the same as the above. Degrease your hands and wash the object in ammonia and detergent soap solution of equal parts. This solution is not as satisfactory in achieving a reddish brown on copper, but will color *shakudo* and *kuromi-do.*

After using either of the two above solutions to achieve coloration on an object of mixed metals, apply a coat of bees-wax or any wax that contains no cleaners, by warming the piece on a hot plate, wiping off any excess wax and polishing with a clean, lint free cloth.

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*Special thanks to Larry Barandes of New York City for the loan of the noted books.

(This report is respectfully submitted as part of the proceedings of the Society of North American Goldsmiths in Seattle, Washington, June 23-25, 1977. "This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency.")

Presented at the Society of North American Goldsmiths Conference in Seattle. These technical papers also appear in issues 13-16 of the Goldsmiths Journal.

copper, fine silver, sterling, bronze, brass, kimono silk, gold thread and black nylon cord — patinaed; 6" L

BOX-ON-A-BOX NO. 2

EUGENE PIJANOWSKI & HIROKO SATO PIJANOWSKI

"The Metalsmith" exhibition, sponsored by the Society of North American Goldsmiths and held at the Phoenix Art Museum Jan. 14-Feb. 20, 1977, is now documented on slides and is part of "Your Portable Museum", ACC's rental and purchase program. The kit consists of 79 slides and will be available for rent at $14.00 and purchase for $98.75. We are offering it at $79.00, a discount to SNAG members ONLY. Interested? Contact Reba Wulkan, Assistant to the Director, Research & Education Department, A.C.C., 44 W. 53rd Street, New York, N.Y., 10019.

Available is a full set of 92 slides showing the full scope of the show, or 20 slides of the winners and examples of trends from "Profiles in Jewelry '77", a national exhibition of contemporary jewelry. The complete slide set is $92.00 and the slide set of winners is $27.50. To obtain write: Hester and Associates, 11422 Harry Hines Blvd., Suite 212, Dallas, Tex., 75229.

Selected works from "Profiles in Jewelry '73", an exhibition of modern jewelry juried by Stanley Lechtzin of the Tyler School of Art, Philadelphia, Pa., and sponsored by Texas Tech University, Lubbock, Tex., and the Texas Commission on the Arts and Humanities and the National Endowment for the Arts; 54 slide set, $54.00. Write: Hester and Associates.

"The Treasures of Tutankhamun." This dramatic audio-visual account of the exhibition of The Treasures of Tutankhamun includes 40 color slides of objects from the tomb and a 35-minute taped narration by Thomas Hoving, $14.95 plus $1.25 postage and handling. Write: Metropolitan Museum of Art, Box 255, Gracie Station, N.Y., N.Y., 10028.

Several films on jewelry techniques suitable for the intermediate adult can be ordered from Hester and Associates, 11422 Harry Hines Blvd., Suite 212, Dallas, Tex., 75229, at a special price of $22.50 each or 6 for $128.00. Some of the headings are *Designing From Nature, Designing From Drawings, Sawing and Piercing, Filing.*

SNAG AUDIO VISUAL LIBRARY

Slide kits are available on the following people: Glenda Arentzen, Joel Bagnal, Arline Fisch, Tom Markusen, George McLean, Jim Meyer, Mary Ann Scherr, Heikki Seppa, Olaf, Skoogfors, Kurt Matzdorf, Bob Ebendorf, Mary Lee Hu, Mark Baldridge, Albert Paley, Toni Snyder, Bev DeJong, J. Fred Woell, Gerry Evans, Jim Malenda, Helen Shirk, Claudia Kuehnl, Jay Adams, Robert Fisher, David Pimental, Drewry Hanes, David Keens, Val Link.

Rental period is two weeks. There is no rental fee for pro members (except return postage). Rental fee for associate and student members varies from $1-$2 per carousel (depending upon the number of slides; carousels contain 20-60 slides) plus return postage. Write C. James Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113. Please give a few weeks advance notice and make checks payable to Society of North American Goldsmiths.

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The Society of North American Goldsmiths announces the completion of the first stage of the organization's archives — a fifteen minute, 16mm film documenting the Society's growth and scope from 1967 to the present. SNAG's leadership role in the field of metalsmithing is established by highlighting conferences and exhibitions and focusing on individual members' involvements. Made possible by corporate funds, the film was coordinated by Sandra Parmer Zilker and Robert Ebendorf, and is now available for viewing by interested parties. For information, contact Sandra Parmer Zilker, SNAG/Educational Research & Archives Dept., 1536 Hawthorne No. 4, Houston, Tex., 77006, 713/526-3030.

CONFERENCES

Peter Gainsbury, Director of Research at the Worshipful Company of Goldsmiths in London, will conduct a lecture/seminar at Longwood College in Farmville, Virginia on September 21-22, 1977. Specific topics and plans are being formulated; however, several Virginia metalsmithing instructors will also participate. Some housing is available at reasonable rates on a first come-first served basis. There is no conference fee. For reservations and/or additional information, contact Mark Baldridge, Longwood College, Farmville, Virginia, 23901. (804/392-9359)

The 9th Biennial World Crafts Council Conference will be held in Kyoto, Japan, September 11-15, 1978, and will feature a week-long program of lectures, seminars, and round-table discussions for crafts professionals, educators, administrators, historians and marketing experts. It is estimated that 250 spaces have been allocated for Americans wishing to attend the 1978 conference. The American Crafts Council will screen all U.S. applicants to the conference in the fall of 1978. The DEADLINE for receipt of applications is SEPTEMBER 30, 1977.

Applicants must be professionally active in crafts and/or crafts administration or education, and be voting members of the American Crafts Council.

Estimated costs for the conference and special pre- and post-conference tours will be $1,600, inclusive departing from Los Angeles or San Francisco.

For applications contact: Dorothy Hafner, Coordinator, International Department, American Crafts Council, 44 W. 53rd St., New York, N.Y., 10019.

The Pacific Jewelry Show opens in Los Angeles, Aug. 20-22. For information contact: Jewelers' Circular Keystone, Chilton Way, Radnor, Pa., 19089, or call 215/687-8200.

WORKSHOPS

1. Peters Valley Craftsmen will offer the following workshops: Blacksmithing for the Metal Craftsman/Glen Gardner, Aug. 22-Sept. 2.; A Personal Approach to Design and Techniques/Susan Cohan, Aug. 8-12; Enameling/Pamela Hassler, Aug. 22-Sept. 2. Call or write to Peters Valley Craftsmen, Inc., Layton, N.J., 07851, (201/948-5200) for workshop description and tuition information.
2. Brookfield Craft Center Summer Workshops '77: Assemblage in Jewelry, Aug. 15-19, Fred Woell, $63; Chasing, Aug. 22-26, Jem Freyaldenhoven, $62; Metal and Plastics/Jewelry, Aug. 29-Sept. 2, Freyaldenhoven, $62. Write: P.O. Box 122, Brookfield, Conn, 06804, 230/775-4526.
3. Haystack Mountain School of Crafts, classes in jewelry offered: Aug. 21-Sept. 9, instructor, Rena Koopman. For information on cost and registration, contact Haystack Mountain School of Crafts, Deer Isle, Me., 04627.
4. A new series of management workshops will be launched by Jewelers Circular Keystone. It will be designed to help jewelry store managers and owners raise the productivity of their sales staffs. Aug. 16-17, Los Angeles, Century Plaza, inventory; Aug. 18-19, Los Angeles Century Plaza, sales management; Sept. 2-3, Dallas, Hilton Inn, sales management; Sept. 2-4, Cincinnati Holiday Inn, Cincinnati South, inventory; Sept. 16-17, Pittsburgh, Pa., Marriott, sales management; Sept. 26-27, Toronto, Sutton Place, sales management; Oct. 11-12, Chicago, O'Hare Hilton, sales management.
5. Penland School of Crafts, Summer Session '77. Classes offered in jewelry: Aug. 29-Sept. 16, Drewry Hanes. Classes offered in enameling: Aug. 8-26, Bil Helwig; Aug. 29-Sept. 16, Mel Someroski. For complete information on cost, registration and college credit, write Penland School of Crafts, Penland, N.C., 28765.

Ann Still

6. Marcia Lewis will be scheduling workshops on T.I.G. aluminum welding, in various places beginning in September. For information, contact her at: 368 Page St., San Jose, Calif., 95126.
7. California College of Arts & Crafts shall offer the following workshops: Engraving (introduction to traditional techniques, such as proper selection and preparation of gravers, decorative patterns, lettering, monograms, florentine uses, etc.) and Stone Setting (instruction includes tube setting, grout inlay, prong setting, bright cut star, etc.). Stone Setting will be Tuesdays, 7-10 p.m., Oct. 4 thru Dec. 6; Engraving will be Thursdays, 7-10 p.m., Oct. 6 thru Dec. 15. Instructor is Alan Revere. Cost is $140 credit, $100-$120 non-credit. Write: California College of Arts & Crafts, Extension Division, College & Broadway, Oakland, Ca., 94618, or call 415/530-5629.

(courtesy of Jewelers' Circular/ Keystone "Upfront", July '77 issue)

R & B GOES "CRAFTSY"

Retail jewelers have been taking sideways glances at those craft people who create one-of-a-kind silver jewelry for years. They know business is lost to the galleries, craft shows, and street vendors who sell such artsy-craftsy jewelry. Some retailers even set aside a case in their store to sell the better examples of such work — if they can get it.

But until now, there's been no way to guarantee a steady supply of jewelry by craft artists. Reed & Barton has changed all that. The venerable silver flatware company hired five of the top craft people and worked with them until they developed a "collection" of originals that could be mass-produced.

STATUS SYMBOL FOR THE ENERGY-CONSCIOUS

Small amounts of pure gold are now being used in windows to insulate them and cut heating and air-conditioning costs.

The windows reflect heat back inside during cold weather and keep the sun's heating rays out when it's warm.

Although the windows cost more than twice what conventional panes do, they save enough money on energy to make them practical.

The Royal Bank of Canada recently put 2,500 troy ounces of gold in the 27,000 windows in its Toronto building and Pittsburgh Plate Glass Co. just added a gold reflective pane to its line.

TRIFARI COPYRIGHTS UPHELD IN COURT

Trifari, Krussman & Fishel Inc. doesn't intend to coddle knock-off artists. Once more, the firm has successfully defended the piracy of its designs under existing copyright laws.

Trifari took two Rhode Island firms into court for knocking off its "scroll" and "petal" pendants. The U.S. District Court not only enjoined the two firms from manufacturing copies of the pendants; the court directed the firms to pay Trifari damages.

MOUNTAIN SEARCH ON FOR BILLIONS IN GOLD

A professional treasure hunter says he saw $230 billion in Spanish gold hidden in a New Mexico mountain cave — and now, 20 years later, he's going back to claim it.

Legend has it that the fortune was stolen from the Spanish in the 1800's by Indians and stashed somewhere in the Victorio Peak area.

Another treasure hunter is supposed to have stumbled on a cave hiding the gold during the 1930's. He covered the cave's entrance to disguise it and never found it again.

But Joseph Newman, who said he represents the Mescalero Apaches' interest in the treasure, is back in the desert mountain now with electronic equipment and earthmoving machines.

FTC GIVES O.K. TO 6K GOLD, NON-STERLING SILVER

The widespread use of 6k, and lower fineness, gold alloys has prompted the Federal Trade Commission to seek amendment to its Jewelry Industry Guides so that such alloys can be called "gold".

Presently, jewelry makers are forbidden to describe goods under 10 karats (42.5% or 10/24ths) as gold. Under the proposed Guides, they would be allowed to designate and advertise their gold jewelry as below 10 karats. However, such designations could not be stamped on actual pieces of jewelry. Instead, makers would print the sub-10k description on a tag, along with the contents of the alloy listed in order of predominance.

As protection to consumers, the Commission would require the following warning to be placed on the tag. "Gold alloys of less than 10 karats can be expected to tarnish and corrode.". . .

Currently, jewelry makers can only use the term "silver" if the alloy is at least 925/1000ths pure.

The new Guide would permit use of the term in connection with ANY silver alloy — as long as the precise amount of silver in it is stated. Firms could specify this with either a percentage or a decimal figure. For instance, a piece containing one-tenth silver could be stamped "10% silver" or ".100 silver". . . .

LATEST FAD

Electronic jewelry is the latest fashion craze in Europe. A Viennese artist named Hundertwasser designs round, flat necklaces with battery-powered red diodes in his designs.

Worn at night, these flickering little lights are particularly eye-catching on an attractive female neck or chest.

The electronic jewelry is manufactured by Blitz, a Swiss company in Zurich which sells the necklaces in the $25-$50 range.

500 YEARS OF SAYING "I LOVE YOU"; ANNIVERSARY OF THE ENGAGEMENT RING

In 1477, so the story goes, the Emperor Maximilian did something a little different. He presented his bride-to-be with a diamond ring as a token of affection, etc. Max would shake his head in wonder today if he knew what he'd started — the diamond engagement ring business.

Certainly, jewelers should thank him. Engagement diamonds are a very nice part of most jewelry stores' sales each year. . . .

NEW FAKE PEARL COMES TO U.S. MARKET

Milton Axelrad, president of Pakula & Co. in Chicago, calls his Heritage Pearls, "the closest you can get to the real thing." The manufacturing process begins with the same nucleus used to "seed" oysters for cultured pearls. But instead of waiting for the oyster to do the rest of the work, the shell base nucleus is dipped into a bath of what Axelrad calls "a genuine pearl essence," eight to ten times and dried thoroughly each time.

Axelrad claims the lustre and specific gravity of his "pearls" equal those of cultured pearls, but a choker of six-millimeter Heritage pearls will retail for about $10.

The dipping method was developed in Japan and such pearls are available in Japan and Europe. This is the first time they will be seen in the U.S. (courtesy of Jewelers' Circular Keystone, June 1977 issue)

Kathleen Blakeslee

Directory of Suppliers for the Canadian Jeweler, Watchmaker, Lapsmith and Metalcraftsman. This directory brings together 700 addresses grouped under headings such as: Canadian Jewellers Associations & Corporations; Canadian Lapsmiths and Mineral Clubs; Canadian Schools; Schools Abroad; Chemicals; Precious Metals; Jewellery Tools & Equipment Abroad; etc. $4.00 for directory and postage fees; $3.00 for students or orders of 50 copies and more. Write for complete information: Carl Forget, 529 Champlain, Quebec, P.Q., G1K, 4J4.

Working Craftsman Magazine, a quarterly publication, is available for members of the National Association of Handcraftsmen. Write: Marilyn Heise, Editor, Box 42, 1500 Shermer Rd., Northbrook, Ill., 60062. Current subscribers who join NAH will have their subscriptions automatically extended.

* The Metropolitan Museum of Art, Box 255, Gracie Station, N.Y., N.Y., 10028, publishes a catalogue entitled "The Treasures of Tutankhamun".

BOOKS

The following books are available from the Metropolitan Museum of Art, Box 255, Gracie Station, N.Y.,N.Y., 10028.

D2024. *Tutankhamun: His Tomb and Its Treasures* by I.E.S. Edwards, 256 pages, $25.00; provides a step-by-step, chamber-to-chamber exploration of the tomb of Tutankhamun and its unparalleled riches. The successive stages of discovery and clearing of the tomb by Howard Carter have been reconstructed by means of actual photographs taken during the course of the six-year excavation in the Valley of the Kings, by the Metropolitan's photographer, Harry Burton.

D2023. *Tutankhamun's Jewelry*, 48 pages, $3.95; consists of 50 outstanding pieces of jewelry from the tomb of Tutankhamun represented in color photographs by Lee Boltin. I.E.S. Edwards has written an introduction and a brief commentary on each piece. Many of the pieces are believed to have been worn by the young king during his lifetime.

D2022. *Wonderful Things: The Discovery of Tutankhamun's Tomb,* 112 pages, $3.95; an unusual photographic account of the 1922 discovery of Tutankhamun's Tomb. All the photographs are by Metropolitan Museum photographer, Harry Burton, who assisted Howard Carter in the clearing of the tomb. The text includes selections from Howard Carter's own recollections, letters from those who assisted him and contemporary press clippings.

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Dominic DiPasquale and Jean Delius, *Jewelry Making, An Illustrated Guide to Technique,* Prentice Hall, Inc., $4.95. This book can help develop skills to create expressive, well-wrought jewelry with a distinctive personal touch. Illustrated, the book explains such crafting techniques as sawing and soldering, stone setting, enameling, and more. To order, write: Spectrum Books, Box CAC, Prentice-Hall, Inc., Englewood Cliffs, N.J., 07632.

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COLLEGE BOOKS FOR STUDIO ARTS:

Wilhelm Braum-Feldweg, *Metal, Design and Technique,* 296 pages, $30.00. This is a large, comprehensive handbook of creative metalwork, revealing how metals can be utilized with maximum artistry. To order, write: Van Nostrand Reinhold, 450 W. 33rd St., N.Y., N.Y., 10001.

Jan and Ove Sjoberg, *Working with Copper, Silver and Enamel,* 96 pages, $3.95. Explains materials, tools, workspace and use of chemicals for jewelry making.

Greta Pack, *Jewelry Making by the Lost Wax Process,* Revised Edition, 96 pages, $8.95. Describes the process and essentials of lost wax process.

Takashi Wada, *The Art of Making Jewelry,* 128 pages, $10.95. Essential information on the nature of precious gems and metals, and the fundamentals of handcrafting jewelry.

Ralph Turner, *Contemporary Jewelry,* 208 pages, $30.00. An illustrated survey of modern jewelry as an art form.

R. Allen Hardy, *The Jewelry Engraver's Manual,* Revised Edition, 143 pages, $4.95. Complete guide to the tools, equipment and techniques of jewelry engraving.

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Sharon S. Darling, *Chicago Metalsmiths,* 160 pages, $12.95. This book is a venture into a previously unexplored field: art metalwork produced in Chicago between 1804 and 1970, and is illustrated with more than 200 photographs of the artisans, their workshops, their hallmarks, and their products, which range in size and variety. To order, write: Chicago Historical Society, Museum Store, Clark St. at North Ave., Chicago, Ill, 60614.

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American Crafts Council, *Contemporary Crafts Market Place,* 2nd Edition, R.R. Bowker Co., 341 pages, $15.95. The second edition has been totally redesigned in a larger format and grouped into 9 sections: Suppliers, Shops & Galleries; Services; Organizations; Periodicals; Audiovisual Materials; Events; Courses; and Reference Books. To order, write: Booknews, R.R. Bowker Co., 1180 Ave. of the Americas, N.Y.,N.Y. 10036.

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E. A. & J. Heininger, *The Great Book Of Jewels,* 316 pages, $24.95, plus $1.50 shipping & handling. A wealth of jewelry lore and fact on man's most spectacular gems. Nearly 300 photos were specially made for this volume. To order, write: Publishers Central Bureau, Dept. 489, 1 Champion Ave., Avenel, N.J., 07131.

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AUTOBIOGRAPHY
by Richard Mawdsley

At four, my life's ambition was to become a farmer. The first visual stimuli that were to eventually affect my artistic endeavors took place on my grandparents' farm. It was a wonderful place, especially for a person like myself who spends a great deal of time daydreaming. When my grandfather was actively farming in the 1950's, everything that had ever been purchased to use on the farm was still there. Of these items the machines were of greatest interest to me. Most of them were manufactured around the turn of the century and were marvelous formal visual designs. While none of these machines ever became the main subject, many aspects of their visual impact have been used in my jewelry from formation of detail to overall relationship of major components.

My public education had its ups and downs. Not doing well in academic courses, I was directed toward art and music. It was found I had a tin ear and my high school music involvement was mostly to avoid academic courses and gym, and I was appointed to make posters for concerts and other things that used art work. My art courses in junior high and high school gave me a very sound design and technical background, but I was not exposed to metal.

I attended Kansas State Teachers College at Emporia with the intention, as the name of the college indicates, of becoming a high school art teacher. The art department faculty was made up of twelve very dedicated individuals. Most were active artists which helped them to create an environment very conducive for students to become involved in the various aspects of the creative visual arts. Being very naive, this environment took on a romantic character in my mind. Being somewhat isolated there was little else to do, but get involved in this microcosmic "art scene".

The jewelry instructor at the time I started college was a man with a big booming voice that scared me. Because of that, I had no intention of taking jewelry. I was going to be a printmaker. At the end of the year we preenrolled for the next fall. Being a freshman, I was among the last to enroll. Of course every sophomore level course offered by the art department was closed but jewelry, so I was stuck and worried about it the whole summer. Well, the man behind the loud voice turned out to be a considerate person who gave me a firm grasp of the fundamental skills and ideals within the metal tradition.

Since Kansas is somewhat isolated it seemed that all the fads would come and be passe elsewhere before becoming popular there. This included such things as the hula hoop, the Twist, mini-skirts, and some of the various movements within the visual arts. When I was an undergraduate, Pop Art hit after it had come and gone everywhere else. Among the art students, there was a lot of excitement about Pop Art and many of us proceeded to produce work heavily influenced by this style. One thing that made Pop Art so appealing to us students was that our instructors, who were basically abstract expressionists, did not immediately accept Pop Art. We thought that in being "Pop Artists" we were more avant garde than the faculty.

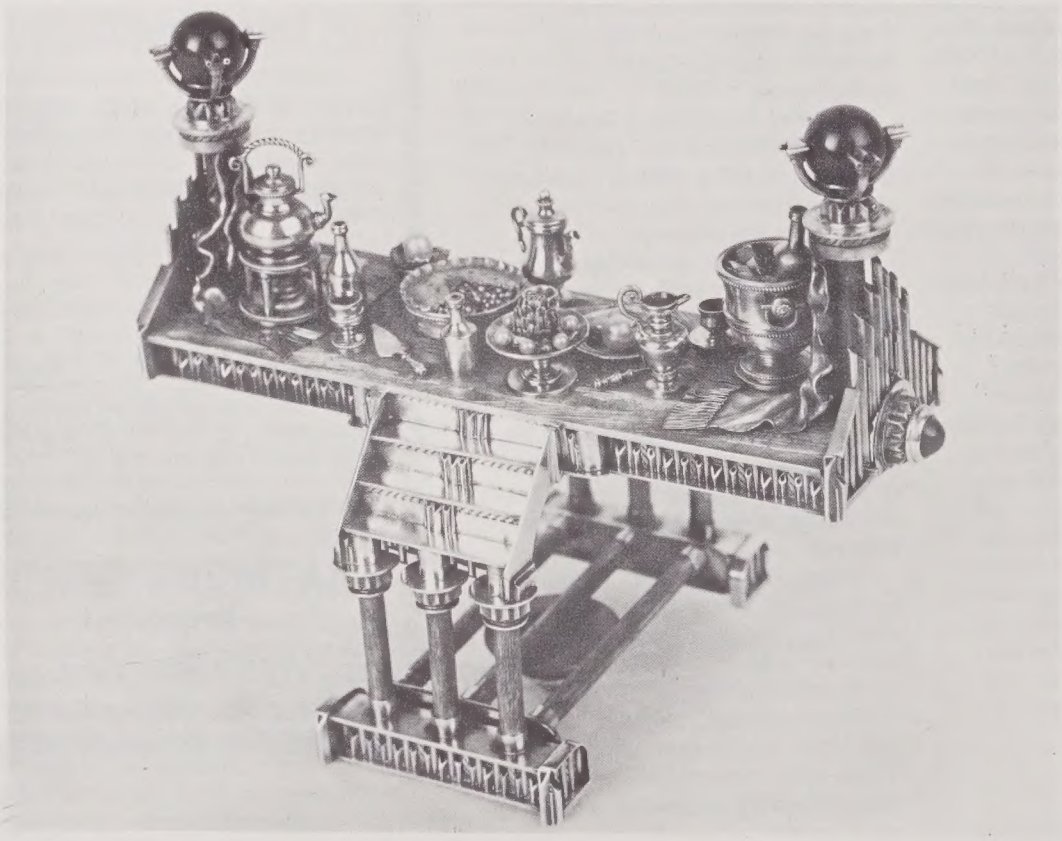
Since my main interest was in making jewelry, I spent much time looking for forms and images which would possess the impact of Pop Art and which I could make using the technical knowledge I had acquired. What I originally came up with was pipes and gears. The first piece was technically an awful mess. I had been a caster since my first two courses in jewelry and am not a naturally skilled worker. The poor technique greatly interfered with the visual impact I was trying to deal with. This piece was not Pop Art either. While being influenced by Pop Art, I never was able to do it. However, it gave me my first experience with the use of tubing as a decorative element through my interpretation of pipe forms. It is my sincere hope that this attempt at Pop Art stays lost in the hills of eastern Kansas forever.

Kansas State Teachers College Art Department gave me an excellent education. The education was not technically or intellectually dazzling, but it taught me what it is like to be an artist, with the dedication and all the other aspects that are involved.

Although I had had no thought of pursuing a Master's Degree, several of my instructors encouraged me to consider graduate school. Most influential was the sculptor Bill Bagley and his wife, Elaine, herself a jeweler. They took me under their wing and drove through a snow storm to take me to the University of Kansas for an interview. I will be forever grateful to the Bagley's for keeping me out of the grips of the high school systems, for which my constitution is totally unsuited and steering me toward a career that allows me the stimulation of teaching and time for my artistic pursuits.

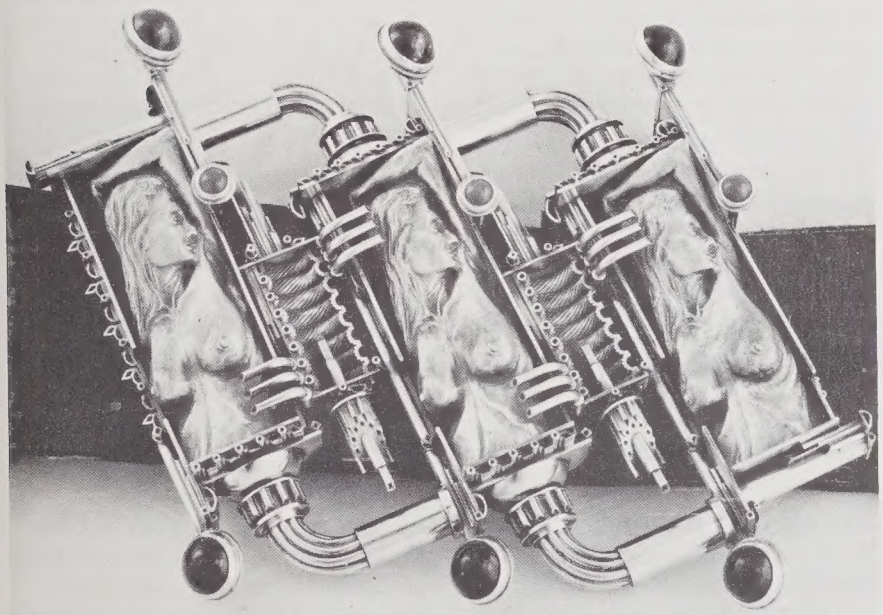
My Master's program was under the direction of Carlyle Smith. He encouraged my development through my graduate experience. He realized that I was in need of developing the pipes and grears motif which by this time was becoming a machine motif. By allowing me to devote most of my energies to my "machines", Professor Smith gave me what I needed and by the end of the first semester I had arrived at a stage of development where my machine motif was beginning to have an expressiveness which was personally pleasing.

In graduate school the metal and I became better friends which improved my craftsmanship and allowed me to do more with my ideas. My work became whimsical at this stage. This influence came from Brent Kington's toys which I was exposed to in an exhibition at Kansas University in the fall of 1967. Initially my intent was to make serious statements and it disturbed me that most people found them humorous. Soon I realized that the fact that people reacted to my jewelry was important and appreciated the reaction. I've



Richard Mawdsley, "Feast Bracelet", sterling silver, pearls and jade, 1974, 4½" long.

Richard Mawdsley, "Goneril, Regan and Cordelia", belt buckle, sterling silver, lapis lazuli, and coral, 1976, 3¾" wide x 3-3/8" high.



been told that my work is in the "Kansas" style. The prime examples of the Kansas style are the fantasy toys that Brent Kington was doing in the 1960's, and the jewelry with nostalgic subject matter with highly embellished surfaces that Bob Ebendorf did in the early 1970's. Both of these artists are also native Kansans. They seem to have both outgrown the "Kansas" style and it doesn't seem to be too contagious.

After graduating in 1969, I moved from the flat plains of Kansas to the flatter plains of Central Illinois to join the faculty of Illinois State University. A major problem in my life became the draft. It was a problem in graduate school, but by stretching the facts a great deal I managed to maintain a deferment. I was greeted in Illinois by being reclassified 1-A. This caused a great deal of apprehension. My jewelry reflected this and became much more serious. It even included a war protest piece. This solemnness lasted until the first draft lottery.

Having grown up in Wichita, the self-proclaimed air capitol of the world, I have always been fascinated by flight. In 1971, I started producing pieces based on winged forms. The formation of these pieces was designed around insects or birds. I made the "insect" very structural and geometric, in the character of my previous "machine motifs", and certain details had machine-like qualities, but there were no wheels, levers or other real mechanical parts. The tubing was used as an embellishing element and as interpretive factors of the insect design, and not as a way to make a form look mechanical as I had done previously. With these winged pieces I more intensively investigated tubing as an embellishing material and also a material from which entire elements of a design could be fabricated.

My works that were centered around still lifes were influenced in part by my interest in the neo-realism movement in painting that was going around in the early 70's. My original idea for a miniature set of bottles came in 1969, but because of a lack of technical knowledge or solidification of a meaningful concept behind the idea, I was unable to understand why I was doing it, so I put it aside. I believe there is a genre character in much of the neo-realism I've been exposed to. In thinking about the genre facet of this idiom, it occurred to me that many functional objects of precious metal are vessels, which is one of the main subjects in the traditional still life painting which is the genre form of art. This led me to the use of vessels and still lifes which were further accented by my investigation of seventeenth, eighteenth and nineteenth century holloware. I was interested in conveying some of the decadent quality of these centuries in the contemporary format of neo-realism, and used decadence as the basic concept for these pieces. I somewhat questioned their validity, but the technical challenge was stimulating.

My present work seems to be going in several directions. The most exciting is one in which the center of interest is a realistic subject unrelated to the structural nature of my work. This forms the center of interest and sets the mood. The tubing forms are made to compliment the subject by taking on its visual mood. The Belt Buckle illustrated is my first venture with this concept. I had very little life drawing or modeling during college because the administration and good citizens of Emporia felt it was too risque. Because of this, executing the nude in this piece was a real struggle.

I have been working in my present style for ten years. Working within one general format, or working with one element, in my case tubing, for this long to many people would mean that I am stuck in a rut. In recent years I have given a great deal of thought to this issue. I have decided that my work has always been a slow, steady progression with one thing leading to the next. Over the past ten years each successive piece has technically something new or a new combination, or arrangement of different elements. Each new piece offers me a challenge on this level, and the challenge of expressing a different subject or idea in my style. Often this growth in my work is so subtle that it is difficult to detect. I still feel my work is growing and the concepts I deal with still excite me, and when I have something that keeps me from my studio for an extended period I get cranky. One thing which has occurred to me is that I have had one basic idea. Many people work all their lives and never have one good idea. I feel very fortunate to have had something that might be classified as a good idea and I want to make the most of it. I also feel that change, for its own sake, in many cases is not valid. I have a style that is accepted by some and, at times, that acceptance has been a wonderful ego trip; but I'm not confronted with the challenges and uncertainties which helped stimulate my early development. However, I have found new confrontations to stimulate me and hopefully to keep my work meaningful, which makes it a fulfilling endeavor. When I find a new direction that offers me the same potential that my current style does, I feel that I will not hesitate to investigate it.

Being a member of the Illinois State University faculty is a stimulating factor in that it helps keep me in touch with the artistic community within our medium and with other visual disciplines. My relation to students as an artist is one in which it is difficult for me to find the right balance. I have seen other instructors who project their concepts and style onto their students to a disturbing extent. Even if this is a valid approach, I don't think forcing my style on the students I come in contact with would be desirable, considering the very finite approach I follow in my work. I don't want our students to become little Mawdsley's. This is such a concern that I often don't visually guide the students enough for fear their answers to problems will be too much like the answers I would come up with. On the other hand, in many of the best programs the students show some degree of influence from their instructors. Realizing that some of the truly talented and innovative artists in our field have risen to prominence in spite of their educational background has somewhat alleviated my fears. My goal for a metals program is to allow the students to make the most of their background, their environment and the influences they have received in exposure to the visual arts, and to develop some level of personal synthesis of these ingredients based on their professional goals and personal creativity.

When I was first asked to write this article, I felt self-conscious writing about myself. However, in thinking about my development, I realized I have been helped by the encouragement of a number of dedicated instructors, fellow professionals and other individuals. It is my sincere hope that this article will serve to thank them for their concern and help.

NATIONAL ASSOCIATION OF CRAFT ADMINISTRATORS FORMED

A national association of craft administrators has been organized by a group of craft administrators representing major organizations with responsibilities for craft development, including federal organizations, state, private, regional and educational and membership organizations. The formation of the national association, called THE NORTH AMERICAN CRAFT ADMINISTRATORS, occurred during the American Crafts Council National Conference in Winston-Salem, N.C. on Friday, June 10, 1977, at the invited seminar entitled, "Craft Administrators of Organizations, Agencies, Institutions".

All inquiries and information for The North American Craft Administrators should be addressed to Robert Hart, General Manager, Indian Arts and Crafts Board, U.S. Department of the Interior, Room 4004, Washington, D.C., 20240.

INTERNATIONAL CRAFT FILM FESTIVAL COMPETITION SCHEDULED

The Second International Craft Film Festival has been scheduled to be held on October 29 and 30, 1977 at the Fifth Avenue Cinema in New York City. A benefit premiere will be held on October 20 at the Japan House. The Festival is sponsored by New York State Craftsmen, Inc., a non-profit educational organization with partial funding from the National Endowment for the Arts.

All 16mm films dealing with any aspect of traditional or contemporary crafts (with the exception of "how to" films) are eligible for competition in the Festival. For the purpose of the Festival, "crafts" is defined as anything hand-made (therefore, films on film-making would be excluded). The entry deadline for all films is September 19, 1977. For further information and entry forms contact: International Craft Film Festival, New York State Craftsmen, Inc., 27 W. 53rd St., N.Y., N.Y., 10019. 212/586-0026.

REFLECTIONS
by Kurt Matzdorf

Bob Ebendorf's resignation as president of SNAG should give us all cause to reflect on his outstanding contribution to our society.

As one of the original nine founding members who met in Chicago in November 1968, he sat with us through what seemed to be endless meetings and discussions and in March 1970, he took on the job of vice-president. The student invitational show at the University of Georgia in 1971 was followed by the three-day Metropolitan Museum conference in 1972 which took nine months to prepare. In 1973 he became president and went to work on the 1974 goldsmiths' exhibition which opened at the Renwick. While this exhibition was in preparation, he managed to find time to help Jim Meyer with the "open case" conference at the Virginia Museum of Fine Arts in March '74. The national conference in June '74 in Washington, D.C. focused on the Renwick show and provided a memorable afternoon at the Dumbarton Oaks collection of Byzantine silver and Pre-Columbian gold.

As the Society grew, Bob worked hard to obtain funding for the many projects that are now under way. 1975 began as a year of crisis, discussion and disillusionment. To save SNAG, the Bromwood conference was called. It resulted in a revitalization of the Society and produced the newsletter "Golddust", and plans for the slide library. No sooner was Bromwood over than planning for the 1976 conference in Cleveland began. All the while, Bob worked on a permanent structure for the Society and tried to get additional funds so that the Society could offer more services and richer programs to its members. The four technical papers presented at Seattle, and the Phoenix exhibition are evidence of his successful efforts. That SNAG now has over 500 members is largely due to his untiring efforts.

Throughout the seven years of his vice presidency and presidency, Bob has carried a full teaching load, acted as consultant to many national goldsmithing exhibitions, and been himself a producing goldsmith. Now that he is going on sabbatical leave for a well deserved period of regeneration, we say to him: "Bob, you have done a superb job. SNAG would not be where it is today without your tireless efforts." To Mary Lee Hu, our new president, we say: "Thank you for taking on this job, good luck, and be assured of our help and support."

A PRESIDENT RETIRES

Dear Members:

I am now home after the Seattle Conference which was outstanding in every respect. We had excellent technical papers, good programs, rich student input and an educational SNAG film. However, the most valuable part was the rich professional tone of the conference and the ability to exchange information with the 240 conferees. I was proud to be a part of it.

During my time as your president we have seen many changes in the complexion of our organization. New active members have continued to give life to the organization and movement. The organization has been blessed with leaders such as Hero Kielman who has shared his creative interest and administrative expertise with us. With such leadership, SNAG shall become an even stronger leader in the field of gold and silversmithing.

I am happy that I have had the chance to work with so many of our members on a number of projects. SNAG is only as important to the art of goldsmithing as its members desire. Therefore, each of us must take our turn to give SNAG time and personal leadership to insure that SNAG is the true leader in the field.

I have enjoyed working for our organization and will continue to do so in the future. My best to all of you.

(signed)
Robert Ebendorf
Fellow SNAG member in good standing!

BOUQUETTES FOR BOB EBENDORF

Heikki Seppa

At this time I think it proper to note the value of a good man. Dedication to one's own art and its subsequent spinout to society is nothing strange to all of us. We tend to its interests from our respective venues all over this country. There is only one significant difference of which we must speak now. The difference is in the emphasis to our individual goals — our private person's success — and the immediate welfare of the number one. Those are the issues we all are familiar and dedicated to, but what marks a good man in our midst and establishes him as an outstandingly valuable one is his dedication to foster the common good, which cannot be achieved by only a single man — but requires leadership for many to reach these goals. This is where the unselfish dedication differs from the ordinary.

That special dedication has been tended to us SNAG members by you, Bob, through some rough fights, when many of us were interested in number one only, and forgot the larger good around which we had gathered.

Thank you, Bob, for your unselfish contribution to the Society of North American Goldsmiths.

OXIDATION HARDENING SILVER
(compliments of Stanley Lechtzin)

99.65% Silver; 0.2% Magnesium; 0.15% Nickel

1. Any working operation possible with sterling can be carried out in O.H.S.
2. Alloy may be hardened irreversibly by heat treating, to a hardness comparable to that of hard rolled sterling.
3. Hardened alloy is not softened by brazing operations and objects made of O.H.S. are stronger than sterling goods.
4. When the alloy is to be hardened all brazing must be carried out AFTER heat treatment and forming operations before heat treatment.
5. Alloy is free from fire stain (no copper).

ANNEALING

Normal annealing is not possible since the alloy is hardened by heating in air. Full annealing can be carried out by heating metal to 400 degrees C. in non-oxidizing atmosphere, such as salt bath or hydrogen or cracked ammonia.

The alloy can be annealed somewhat by heating to 300 degrees C. in air for a few minutes. You can mark the surface with soap and discontinue heating when the soap chars. The use of flux may also prevent oxidation and subsequent risk of surface hardening.

HARDENING

Can be carried out in either gas or electric kiln as long as care is taken that air inside the kiln is not stagnant and that the metal is getting sufficient oxygen.

A hardening temp of 800 degrees C. (1472 F.) is good since time ratio goes up quite high at lower temps. Hardening starts at the surface and gradually extends into the center of the section as oxygen diffuses through the metal and oxidizes the magnesium. In practice, it is safe to allow a soak of 2 hours at 1472 F. for each mm thickness.

The metal when pruchased annealed can be worked just as fine silver. It cannot be annealed normally.

METALLOGRAPHY

There was no apparent change in visible structure by the hardening treatment, but when part hardened cross sections showed a visible sharp line, between hard and soft that passed through grains which fell upon it. In specimens which were heated then cooled and reheated a line was also visible. This would indicate that it is not advisable to solder the alloy before heat treatment.

FORMING TECHNIQUES

Spinning — Starting with fully annealed metal it was found that most articles could be completed without any annealing. The only difficulty encountered in spinning was the formation of folds leading to cracks when an attempt was made to spin a large diameter blank against a hand-held piece of wood. This was said, by the craftsman, to be due to the thin gauge of the material, which could be satisfactorily spun against normal chucks.

STAMPING

Excellent for all purposes, especially when soft metal is required to enable fine detail to be reproduced but the overall amount of cold work is insufficient to produce the hardness desired in the finished piece.

Hardened pieces are considerably more resistant to distortion than work hardened pieces of other alloys. (Sterling and Brittania)

FOLDING

No particular difficulty was found in scoring the alloy for folding, pre-hardened metal was harder to cut than standard silver and the cuts needed to be deeper than normal, the hardened metal, however, could be folded 90 degrees without cracking.

HAND RAISING

Limited experiments have shown that the alloy is also satisfactory here, and raises much easier than standard silver. The rate of work hardening was such that on a 10" round blank, two rounds of raising were readily possible without annealing, and a third round was completed with only slight difficulty and no damage to the metal. Not only was it possible to carry out multiple rounds without annealing, but also the amount of metal moved was greater than in strictly comparable processing of standard silver.

This alloy does not form a fire-scale layer since it contains no copper. This may be useful in the prevention of cracking.

COINING

With its low hardness, the alloy was very satisfactory for coining type operations. For medal production the alloy proved unsuitable. The trouble was that though the alloy struck well, the surface bloom produced in hardening necessitated wither re-striking or polishing. Polishing is not applicable to struck medals and re-striking in the hardened condition defeats the purpose of using the soft alloy to prolong die life.

WIRE WORK

A few objects were produced making use of the alloy for semi-spring applications where brazing was involved and thus standard silver would be unsatisfactory. The mechanical properties of the hardened alloy proved to be similar to yellow 9 carat gold, enabling production of designs including both springy qualities and brazed joints that were previously impossible.

There has been some limited experience in chain making with the soft alloy. The advantage here was that no fire was formed during the brazing operation, but once brazed a hardening heat treatment was not possible. Unbrazed chain was hardened after forming, but the hardness developed was not sufficient to give a serviceable chain without brazing. No attempt has yet been made to form a chain from pre-hardened wire, but this may be possible.

FORGING

Considerable strength can be developed by hot forging the hardened alloy. Some care is needed to avoid cracking, but the operation is a practical proposition.

The softened alloy may be readily cold forged, but hot forging should be avoided as this will cause surface hardening which will lead to cracking.

BRAZING

The alloy, in either the soft or hard condition, proved as easy to braze as standard silver using normal silver brazing alloys. There was no magnesium oxide film developed on the surface and no special fluxes were used.

Owing to the stiffness of the hardened alloy at brazing temperature, accurate fitting of the joints was necessary, as it was not possible to push parts together during brazing without them springing apart. If the alloy for any reason is to be brazed in the soft condition, then the pieces should be completely formed. The slight surface hardening occurring during the brazing operation is sufficient to cause cracking if further working is applied.

Very little distortion of the hardened alloy occurs when heating to brazing temp and unsupported structures have little tendency to 3a9 thermal expansion effects; however, may produce slight distortion and this may, in some cases, prove very difficult to eradicate.

Where pressings or stampings are brazed together after hardening, any waviness at buttjoints may be difficult to remove.

ENAMELLING

While this alloy remains hard and oxide free during enamelling, it has a tendency to produce different colors than those obtained on standard silver. Transparent enamels tend to lose brilliance. This appears to be connected with an inability of the metal to produce a bright pickled surface by either the nitric acid or electrolytic processes used on standard silver.

Adhesion of enamels is normal and the alloy is satisfactory for use with opaque enamels.

POLISHING

The hardened alloy may take a little longer to finish, but there is no fire-stain formation to remove.

CASTING

The presence of the magnesium means that normal air melting and casting methods cannot be used and specialized techniques are employed by the manufacturers to produce the ingots for working.

The hot metal cannot be exposed to oxygen prior to heat treating.

SOURCES OF SUPPLY:

Handy & Harman, 850 Third Ave., N.Y., N.Y., 10022 (Consil 995)
Engelhard Industries, Inc., D.E. Makepeace Division, Pine & Dunham Sts., Attleboro, Mass., 02703 (Spring Silver Alloy 15065)

PERSONAL STYLE

by Robert L. Green

(Courtesy of *Architectural Digest*, July '77)

Muhammad Ali, the Sarah Bernhardt of the fight stage, may claim to have more of it than anyone else. Gertrude Stein, Josephine Baker and Coco Chanel made a whole career out of it. Zelda and F. Scott had an abundance of it, poor pink-suited Jay Gatsby never really had it, because he went out and bought it, which has very little to do with it. Joel Shumacher, D.D. Ryan and Angelo Donghia are as well known today because of it as because of their creative efforts; both the Hepburns will always have it, and people who used to think almost anything was more important than style are now devoted to seeking it out.

WHAT STYLE IS NOT

For the people who are comfortable only with strong direction and rigid rules, a whole new experience is in the offing. Style—personal style—is an expression of individuality that is almost impossible to copy. It has nothing to do with time, fashion, economic level, the nature of the business or profession, and yet all of these and the individual's body type, childhood experiences and fantasies, age, energy level, intelligence, are inextricably entwined. William Buckley and Gore Vidal are poles apart politcally — and, apart from brilliance, the thing they have in common is style. It isn't always a class act — stop, shudder and savor that Bette Midler and Mick Jagger have developed a surplus of it, but both of them have packaged it to the ultimate advantage.

CONSTANT FLOW OF STYLE

Times like these do not offer the constant flow of style but do encourage its humble relative, good taste. It isn't that style and taste cannot intermingle, or have not intermingled in the past, but currently I see a widening gap between them. It should come as no surprise, because between style and taste there is a fundamental enmity. The world of the tasteful—I mean the really tasteful—is full of compact bourgeois conformities. A lot of very narrow slots to be filled and even more straight lines to be carefully trod are going to set up moats and high walls against style. Taste resists change and regards style as a prime threat to existing and accepted values. Taste is concerned with cultivated and rather broad lifetime progress, and never commits errors; style, which is individualistic, reckless and aristocratic, moves by jerks.

Style isn't the same elegance but they often are close together, since elegance is generally regarded as one of the prime goals in the quest for style.

Elegance is really like the infrequent architectural triumphs to be found on a planned cultural tour. It is at the same level of infrequency that one is truly able to attain it in a life of style. Elegance is static and guarded, style demands that you devote yourself to change. Style's shifting nature makes it all the more demanding. Once you accept the rigid rules of good taste and the nuances of refinement that are elegance, you can seal yourself in hermetically and continue to be admired by the majority; but if you hunger for the recognition and approval of that vital and vocal minority, the avant-garde, you have to be prepared to give up, eliminate, and accept the jolts of style. It isn't that style is better than taste and elegance, but, for me, it is more rewarding than the ways of elegance or taste. Perhaps it appeals so much because it is closer to art and not unlike a philosophy.

I find style something to be admired. True style comes from the best kind of human pride, which often brings on the urge to fight and destroy triviality. Style is unrelenting in its search for perfection. For even when it is achieved, the fleetingness of perfection means that it must be timelessly sought and replenished. Taste creates its own complacency, but it is style that keeps leaping around it and sniping at it. If style begins to slip into a comfortable coziness or tilt towards calculated caution it could be the signal of the death of style. Stylish people are determined to see the world in the brightest of lights. Impulse is to them the noblest guide in life. They become an impulsive elite, riding roughshod over the dull, the repetitious and the quibblers. Style creates its own division of the world into amusing categories — "ins and outs", "lights and heavies" — which are deceptive, as words, but truly do represent a profound and serious reflection on the variation of the theme of "us and them."

STYLE AND AMORALITY

Taste and style are related, for it is from the total and popular acceptance of style that taste is replenished, but it is in definitions of vulgarity that these two words really leave one another. First, the word *vulgarity* is less apt to be spoken by style but is common talk for the stuffier lips of taste. Meanness, calculation and the obviously too contrived is what vulgarity is to style. But for taste, vulgarity is unseemliness, and anything that is outrageous. Taste is very moral, and style breathes life into amorality.

Style explores creativity constantly and, like everything else in life, is subject to imitation by inferiors. But for me, the dazzling sparks of style will always light the way.

AMERICAN CRAFTS COUNCIL SELECTS PRESIDENT AND TWO TRUSTEES TO THE BOARD

Barbara Rockefeller, chairman of the Board of Trustees of the American Crafts Council, announces the selection of Samuel Scherr as President of the American Crafts Council, and the appointment of two new trustees to the Board of the Council.

Samuel Scherr, has been actively involved with crafts on both the national and international levels through his own design business and through government sponsored development programs. A prominent figure in the field of product and industrial design, Sam Scherr brings to the Council a thorough knowledge of the business world as well as the arts. He is married to Mary Ann Scherr, a leading American jeweler, who has exhibited her work internationally, and is presently a Board Member of SNAG.

1977 SCHUETZ DESIGN CONTEST WINNER

Miss Yoko Tanaka, an employee of Miwa Company, Tokyo, Japan, has been named the winner of the 1977 George A. Schuetz Memorial Fund Design Contest. Her prize-winning design and rendering is for a man's ring featuring diamonds, platinum and yellow gold. She has been awarded a $300 scholarship for any jewelry-related training at an institution of her choice.

The contest is administered by the Gemological Institute of America. Anyone may enter.

Entries are limited to designs for men's jewelry. All entries are judged on the basis of beauty, originality of design, feasibility of wear, manufacturability and the effective use of metal and stones for men's jewelry. Designs must be original and cannot have been previously exhibited publicly or offered for sale. Entries are made in the form of renderings or wax models. Photographs or actual pieces are not accepted.

Thirty entries were submitted for the 1977 contest. Members of this year's panel of judges were Robert Ahrens, jewelry designer for Van Cleef & Arpels of California, Inc.; Angel Castelo, jewelry designer and manufacturer, Beverly Hills, California; and D. Vincent Manson, Ph.D., research scientist at the Gemological Institute of America, Santa Monica, California.

In announcing their decision, the award committee congratulated Miss Tanaka and expressed their sincere appreciation to the other contestants for submitting entries.

Information about the 1978 Schuetz Design Contest will be available in the fall. Please write GIA, 1660 Stewart St., P. O. Box 2110, Santa Monica, Calif., 90406.

M.J. Holbrook II

EXHIBITIONS

Knoxville, Tenn., Craftsman's Fair of the Southern Highland Handicraft Guild, Civic Coliseum, Oct. 18-22.

Scarsdale, N.Y., Sept. 17-Oct. 20. "Fourth Anniversary Exhibit", fantasy jewelry by Andrea Dion of Massachusetts, Craftsman's Gallery, 16 Chase Road.

Chicago, Ill., May 21-Oct. 23. "Chicago Metalsmiths 1804-1970". On selected days silversmith William Frederick will be demonstrating the process by which silver articles are hammered, shaped, polished, and touched off with a special hallmark, Chicago Historical Society, Clark St. at North Avenue.

Ithaca, N.Y., Aug. 6-13. "Craft Fair Ithaca", Ithaca College. Sponsored by N.Y. State Craftsmen, Inc. Write or call New York State Craftsmen, Inc., 27 W. 53rd St., N.Y., N.Y., 10019 (212/586-0026)

Shreveport, La., Nov. 1-28, "55th Annual Exhibit", The Meadows Museum of Art on the Centenary College Campus. Sponsored by the Shreveport Art Guild. Deadline Aug. 1.

Tuxedo, N.Y., July 29,30,31, Aug. 6-7, 13-14, 20-21, 27-28, and Sept. 2,3,4,5. "Renaissance Festival of the Arts" at Sterling Forest Gardens.

Layton, N.J., July 23-Aug. 14. "Seven Photographers: The Delaware River", The Gallery, Peters Valley Craftsmen. Exhibit made possible by a grant from the National Endowment for the Arts.

Scarsdale, N.Y., July 21-Aug. 27, "West of the Mississippi", The Craftsman's Gallery will be a multi-media exhibit.

Washington, D.C., recent works in metal by Albert Paley, thru Oct. 24, at Renwick.

Washington, D.C., June 10-Oct. 24, "Recent Works in Metal by Al Paley", Renwick Gallery.

St. Louis, Mo., Aug. 7-31, "Wearable Art", at Craft Alliance Gallery. A juried, multi-media competition for artists within a 100-mile radius of St. Louis. Entry forms, works due June 25, 6640 Delmar Blvd.

St. Louis, Mo., Jan. 1-Feb. 1, 1978. "Enamels and Weavings", at Craft Alliance Gallery. Enamel wall pieces, jewelry and other forms by Linda Lundell of Calif.

St. Louis, Mo., March 5-29, 1978, "Metals in Motion", Craft Alliance Gallery. Sculptural forms and jewelry by John Baltrushunas of Missouri.

Edgartown, Mass., Aug. 13-Sept. 5. Jewelry by Pahaka, James Alan Gallery.

Williamsburg, Va., Oct. 9, An Occasion for the Arts, Duke of Gloucester St.

Chicago, Ill., April 15-Aug. 15. "Treasures of Tutankhamun", National Gallery of Art. Chicago's Field Museum. Future stops include New Orleans Museum of Art, Sept. 15-Jan.15, 1978; Los Angeles Museum of Art, Feb. 15-June 15, 1978.

Layton, N.J., Peters Valley Craftsmen will sponsor an exhibition titled "The Gourmet's Choice" at The Gallery, Sept. 24-Nov. 13.

Philadelphia, Pa., Nov. 3-6. Philadelphia Craft Show, sponsored by Philadelphia Museum of Art.

Gaithersburg, Md., Sept. 21-25, National Craft Fair, Montgomery Co. Fairgrounds.

Cooperstown, N.Y., July 24-Aug. 24. 42nd Annual Exhibition of Arts & Crafts, Cooperstown Art Assn.

Layton, N.J., Aug. 20-Sept. 11, Exhibit in The Gallery, Peters Valley Craftsmen. "6 Metalsmiths", featuring works of Glen Gardner, Ulle Lepasaar, Tom Mann, Susan Lange, Susan Cohan and Gayle Saunders.

Washington, D.C., June 10-Oct. 24, "Iron, Solid Wrought/USA", Renwick Gallery; 100 objects including historical and contemporary. Organized by Southern Illinois Univ. at Carbondale.

Washington, D.C., July 14-Oct. 24, "Wrought Iron: Renderings from the Index of American Design", executed between 1938 and 1940. 16 watercolor renderings. Renwick Gallery.

Durham, Conn., Sept. 23-25, Art & Crafts on the Green. Fees: $25 outside, $45 under tent; no commission, **first selection deadline July 1.** Unallocated spaces will be filled from late applications. Write: Kathleen Tinkel, P.O. Box 188, Durham, Conn., 06422.

EXHIBITION OPPORTUNITIES

Las Cruces, New Mexico, Nov. 27-Dec. 16, A Mano '77 Exhibition, sponsored by Las Cruces Designer-Craftsmen at University Gallery, New Mexico State University. Open to residents of N.M., Tex., Colo., and Ariz. Entry fee is $10 for up to three entries. 10% commission on sales. Screening by slides. Deadline for slides is September 22. Works for final judging due Oct. 26. $700 in cash awards. Write: A Mano '77 Exhibition, Art Dept., NMSU, Box 3572, Las Cruces, N.M., 88001.

Toronto, Canada, The Canadian Craft Show is now accepting applications for its Third Annual Christmas Craft Show and Sale, Nov. 28-Dec. 4. Write The Canadian Craft Show, 458 St. Clements Ave., Toronto, M5N, 1M1.

Toronto, Canada, Oct. 1-2, outdoor, all-day medieval fair, at the University of Toronto. Contact Poculi Ludique Societas York Cycle Project, 39B Queen's Park Cres. East, Toronto, M5S, 1A1, or telephone 416-978-5096, Mon., Wed., Fri. mornings only.

Winston-Salem, N.C., Nov. 4,5,6 — 14th Annual Piedmont Crafts Fair, given by Piedmont Craftsmen, Inc. at Winston-Salem Coliseum.

Columbus, Ohio, Dec. 2,3,4, Ohio Designer Craftsmen's Winterfair '77, at Ohio State Fairgrounds. Jury by slides: deadline Aug. 31. Write: Claire Wright, Winterfair 77, P.O. Box 5692, Columbus, Ohio, 43221.

Hattiesburg, Miss., Feb. 1978, Saenger National Juried Jewelry and Small Sculpture Exhibition. Open to all U.S. artists. Fee $10 for three entries. Write Saenger National, University of Southern Mississippi, Southern Station, Box 5345, Hattiesburg, Miss., 39401.

New York, N.Y., Sept. 9,10,11, The American Concern for Artistry and Craftsmanship announces the Lincoln Center for the Performing Arts Festival of American Craftsmanship, Lincoln Center, New York City. Manufactured products, products assembled from kits, and imported products are unacceptable. Applicants are asked to submit 5 slides to be viewed by six jurors. Write American Concern for Artistry and Craftsmanship, P.O. Box 20, Hasbrouck Heights, N.J., 07604.

New York, N.Y., Sept. 4-5, The American Concern for Artistry and Craftsmanship announces the 3rd Annual Family Weekend Crafts Fair at the New York Botanical Gardens. Applicants will be asked to submit 3-5 slides. The Fee is $32. Write The American Concern for Artistry and Craftsmanship.

Long Island, N.Y., Nov. 18-20, 3rd Annual Harvest Crafts Festival at Nassau Coliseum. Juried by slides. Closing date: Oct. 15, 1977. Contact Creative Faires, LTD., 65 Main St., Westhampton Beach, N.Y., 11978 (516/288-4263) Barbara Hope & Donald Gaiti.

New Orleans, La., Nov. 3-6, Southern Arts & Crafts Exposition '77, at the Rivergate. Application must be received by 9/1/77; fee $3. For application write American Craft Techniques, P.O. Box 4099, New Orleans, La., 70178 (504/488-4740).

Hampton, Va., Oct. 13-15, Fourth Annual Medley of the Arts at Coliseum Mall. Application deadline is Aug. 15, 1977. For information write Peninsula Council of the Arts, Suite 12A, Coliseum Mall, Hampton, Va., 23666.

Marietta, Ohio, Marietta College Crafts National '77. $5,000 in prizes and awards. Open to crafts and sculpture in all media. Slides due by Sept. 10. Write Arthur Winer, Director, MCCN '77, Marietta College, Marietta, Ohio, 45750.

COLOR SLIDES: THE SERIOUS CRAFTSMAN'S UNION CARD

by Robert Carbindale

The color slide, particulary the 35-mm color slide, has assumed an important role in the professional career of the serious craftsman. It is important because it determines many things about how the artist's career will proceed and progress. At the early part of a craftsman's career, he depends primarily upon color slides to enter competitive exhibitions, which are a way of enhancing one's reputation, as well as placing one's work before the public. Competitive exhibitions also serve to make the craftsman's work known to other craftsmen and to those preparing special invitational exhibitions or works crafted in a certain style, medium, or technique.

In addition to using the 35-mm color slide in competitive exhibitions, the young and serious craftsman uses them to compile his portfolio for entering graduate or professional school. If these slides are poor, either technically or formally, the work will not usually be given second consideration. Likewise, in a competitive exhibition, bad slides are discarded immediately on the assumption that if the artist/craftsman is not good enough or does not care enough to make good color slides to represent his work, then he is not really worthy of consideration, and he is out on the first round.

Once the craftsman has been accepted into a graduate program, he then proceeds to work diligently at his medium and style for one or two years and is eventually ready to confront the job market. Again, color slides represent him initially. There is, of course, other information that comprises one's application for jobs, but in the experience of this writer, if the slides are bad, the candidate is "bumped" on the first round. However, if the slides are good, the committee involved will almost certainly peruse other information and check professional references and other sources to confirm the quality of an individuals's work and ability.

Competition for major commissions is often done via color slides of previous work of the artist/craftsman. These slides of past work are an indication to the jurors of a certain commission of the type of work of which a craftsman is capable, and, again, if these slides are bad or are unrepresentative of his work, he has scant chance of being considered seriously for such a commission.

In this writer's experience with two major Midwestern universities and three universities in the Western United States, none gave any attention to preparing the serious craftsman to handle color slides adequately. After having been involved with a number of exhibitions (most recently with a national exhibition of the crafts of a very large scale), I would like to share some observations that may assist the serious craftsman in preparing the 35-mm slide that represents his work advantageously.

First of all, the professional photographer is not necessarily the best person to photograph a craft object. The professional photographer may be competent and quite capable of making handsome and attractive photographs but often his photographs tend to be seductive and rather misleading and confusing regarding the works themselves. It has been my experience that the eye of the artist/craftsman probably is best suited to develop the skill to "picture" his works properly.

The equipment needed is, of course, a good 35-mm slide camera. There are many good 35-mm slide cameras on the market, and it is essential that the one chosen be equipped with a single lens reflex mechanism. This simply means that the photographer "sees" through the viewfinder straight through the lens to the object. In short, what you see through the viewfinder is exactly what you will see in the finished slide. In addition to the 35-mm slide camera, it is a good idea to have a set of close-up lenses. These lenses are rather inexpensive and come in many varieties, usually in a set of three — one used singly, which is the least magnifying; and the three used together, which provide the greatest degree of magnification.

Another very important piece of equipment is a tripod, a reasonably steady one for attaching the camera and steadying it while shooting the slides of the objects. There are many types of film that can be used for photographing objects, but, again, to simplify this task, I suggest the use of either a Kodachrome (with film speed of 25 ASA) or Ektachrome (with a film speed of 64 ASA). Both films should be of an "outdoor" type in order to avoid the problems caused by strange colorations of artificial lights. If the slides are needed in a very short time, I suggest Ektachrome be used as it can be processed locally in most cases in a very brief time, usually within 24 to 48 hours, whereas the Kodachrome-25 film must be sent to Kodak for processing.

As I have suggested, the amateur should begin by photographing works in natural light. This does not necessarily mean that he must photograph out-of-doors, but rather with a large supply of natural light coming through a window and falling upon the object to be photographed.

It is important to choose the proper background material. Many artists and craftsmen do not realize that a flashy background material detracts from the object photographed and makes it difficult to "read" visually. For small pieces, white pebble matboard or raw white linen work extremely well. Background of different colors, such as black velvet or shiney green satin, may seem appealing and almost seductive to the eye, but such backgrounds generally detract from the piece and should not be used, especially in entering competitive exhibitions or in submitting one's work for job consideration. For small pieces of work, such as jewelry, containers, or other small objects, the pebble matboard works very well as there is no problem with the edges of the background material showing. When photographing larger objects, such as pottery, the white linen works well and should be draped over a horizontal surface and then gently sloped up a vertical surface so that there is no harsh crease behind the piece. This is done so that the transition from the horizontal foreground and the vertical background will be at a minimum and thus the light and intensity of the background will be consistent.

Once the piece has been arranged on the background and there are no distracting creases or wrinkles in the background material, the camera should be positioned so as to focus on the object from such a distance that the object nearly fills the entire viewfinder of the camera. Of course, using a single lens reflex camera, if the image in the viewfinder nearly fills the frame, then the image on the slide will do likewise. Horizontal works should be photographed with the format of the slide in a horizontal position; of course, vertical works should be photographed vertically so as to compose them to their best advantage. It is generally wise to photograph the work from slightly below its center of interest. This is especially true with pottery and small sculpture. Such a position gives the work a certain aura of monumentality and makes it seem more important in the visual presentation. When photographing three-dimensional pieces, it generally should be done with three slide images: one slide from a slightly oblique straight-on view (this slight angle gives the piece a little more interest but still shows all the details that would be evident in a straight-on shot); then there should be a side view shot to show other contours of the piece (this, too, should be taken from a slightly oblique angle rather than straight-on the side of the piece); finally, there should be one or possibly two detail shots of the piece. Do not take an excessive number of shots of the piece from any one position since such slides, if they are presented to a jury or a screening committee for a position, tend to bore the viewers and, of course, this

boredom is transferred to the piece itself and oftentimes to the artist/craftsman. It is well to keep in mind a standard cinema technique of having the first shot long and establishing and showing the entire piece fairly close to the edges of the viewfinder of the camera and the slide. The second shot should be a "mid-shot" showing some structural detail and design of the piece. The third shot can be an extreme close-up, showing intricate details or a particular facet of the texture or craftsmanship of the piece.

Now that the camera has been set up in the proper position in regard to the piece, it should be adjusted to the largest "F" stop possible. On most 35-mm cameras, this will be F16 or F22. The reason for using the largest "F" stop is that the depth of field will be maximized, thus allowing all the details—both those in the front part of the piece as well as those toward the back—to show clearly. With the camera set at F16 or F22, you will probably have to use a very slow shutter speed, such as 1/30th, 1/15th or possibly even 1/8th of a second. This will pose no problems as the camera itself is firmly situated on the tripod, and it is literally impossible to make a blurry or out-of-focus photograph with such an arrangement. With small objects, especially when one is using the close-up lenses, it is very important to focus at a point on the object one-third of the way into the depth of the object. This is so all of the detail in front of the point of focus as well as all of the detail behind the point will be sharp and clear in the slide image. Make sure, of course, that you have positioned the piece and the camera so that there are no distracting shadows falling across and thus obscuring details of the work.

If you have taken time to set up your pieces properly and if your equipment is functioning properly, you are ready to photograph your pieces. With most 35-mm cameras with built-in light meters, it is not necessary to "bracket" your shots. However, if you are unsure of your equipment, it is a good idea. "Bracketing" is a photographic term that means to shoot one shot at the reading of the light meter and then to shoot one shot at one "F" stop below the reading and another shot at one "F" stop above the reading given by the camera or light meter.

After you have finished photographing your piece, remove the slide film cannister from your camera and take it for processing either to a convenient photo shop or to a processing laboratory. Drug store processing is not recommended as it is often an unnecessary intermediate step costing you more and increasing the chances that the film will be lost or misplaced. Once your slides have been returned to you, I recommend that they be reviewed right away, holding them up to the light or putting them onto a light table and discarding immediately any slides that are of poor quality (either too light or too dark to show your pieces to best advantage). Once you have selected the high-quality slides, label them immediately. Develop a consistent labelling pattern that is intelligible and legible to anyone dealing with the slide. First of all, position the slide so that the piece shows just the way it was photographed. This will be with the shiny side of the film facing you. In the top right-hand corner, write the word "top". In the lower left-hand corner, just below the film portion of the slide, write your last name and then your first name. Below your name, write the medium of the object. Be clear and concise and do not list more than two or three materials. Finally, below the medium, in standard order, give the length, the width, and then the depth of the piece or possibly the weight, if necessary. You may further want to protect your slides by putting them into a plastic mount which can be purchased at most photo stores.

The color slide is important to you, and it is important to your work. Each slide will cost you a total of 25-30 cents; a small amount and a good investment. Take the time to photograph your pieces carefully and to their best advantage. Do not allow a color slide to misrepresent your work and thereby misrepresent you and the quality of your pieces.

Robert L. Cardinale
Assistant Professor of Art
The University of Arizona

Joe Reyes Apodaca, Ruth Laug, and Douglas Steakley, participated in the Hallie's West Gallery Metal Invitational 1977, Studio City, Calif., June 4-25.

Glenda Arentzen, James Bennett, Michael Croft, Jaclyn Davidson, Robert Ebendorf, Arline Fisch, Shirley Gobble, Debra Lynn Gold, Drewry Hanes, Richard Helzer, Mary Lee Hu, David Keene, Claudia Kuehnl, Marcia Lewis, Richard Mawdsley, George McLean, Hal Ross, Mary Ann Scherr, Toni Snyder, Walter Soellner, Frances Welles, Fred Woell, and Sandra Zilker, participated in "PURE GOLD" at Bodycraft Galleries on June 5-11, in an invitational showing of fine American jewelry, Winston-Salem, N.C.

Glenda Arentzen, Jamie Bennett, Margaret Fischer, William Harper, James Malenda, Tom Reardon, June Schwarcz, Hiroko Swornik, and Yoshiko Yamamoto, participated in an invitational exhibition "THE ELEMENTS", Contemporary Crafts, Greenwich, Conn.

Tom Baker is presently engaged as a teacher in the Vermont Council of the Arts, Public Arts Program. This is a pilot program designed to place apprentices with craftspersons for continued training in their craft

Stephen Bondi exhibited his works at the Craft Alliance Gallery in St. Louis, Mo.

Jane Booth and Arline Fisch had their work displayed at the Fine Arts Gallery in San Diego during April.

Betsy Douglas, Sean Gilson, John Guse, Ann Heiberger, Alison Lori Klein, Barbara Minor, Marcia Gorra-Patek, Michael P. Swanson, Barbara Ellen Walter, Linda Weiss, and Jane Dauchy Wiemer, participated in an exhibit at "STATEMENTS IN STERLING/77".

Nilda Getty exhibited her work at the Kruger, Van-Erde Gallery in New York; she also participated in the ACC South West Region—Utah Conference in Ogden, Utah.

William Harper will conduct a workshop at Craft Summer, Miami University, Oxford, Ohio, on advanced enameling, stressing the use of enamel in jewelry, on July 18-22.

Mary Lee Hu has taken a position at Michigan State University in East Lansing, Mich. She also conducted a workshop at Vail, Colo. this summer.

Linda Lasater had an exhibition of silversmithing in "IMAGES IN SILVER" at Royal College of Art Library, on June 20-30.

Tom Markusen featured sculpturai ironwork at "INVITATIONAL '77" at The Craftsman's Gallery, Scarsdale, N.Y., March 26-April 30.

Jim Meyer and wife Laurel are proud parents of James Frederick Meyer, born June 25, 1977.

Pahaka, Glenda Arentzen, Jaclyn Davidson, George Paul Van Duinwyk, Vincent Ferrini, Ulle Lepasaar, Donald Pywell, Libby Reisel, Frances Welles, and Ginny Whitney, participated in Northeast Craft Fair at Rhinebeck in June.

John Satterfield, Walter Soellner, and Mitsuko Kambe Soellner, participated in the invitational exhibition "NINE NORTH CAROLINA JEWELERS" at Western Carolina University, Cullowhee, N.C.

June Schwartz participated in The Craftsman's Gallery, Scarsdale, N.Y. exhibit "TWO GENERATIONS", with her daughter Kim, a glassblower. The exhibit was held Jan. 29-March 26.

Fred Woell gave a slide lecture and workshop for John Satterfield's metal students during spring quarter at East Carolina University, Greenville, N.C.

Helen Worrall conducted a workshop at Craft Summer, Miami University, Oxford, Ohio, on pewtersmithing, June 27-July 8.

S. P. Zilker of Texas, and Michael Croft of the U. of Arizona, will be participating in "WEST OF THE MISSISSIPPI" at The Craftsman's Gallery, Scarsdale, N.Y., July 21-Aug. 27.

JOHN SATTERFIELD
Autobiography

"I WON'T DANCE—DON'T ASK ME!" (kinetic toy — silver and copper. Fabricated and electroplated)

Although I never knew him, I think it was Olaf Skoogfors that first stimulated my interest in metalwork as a means of creative expression. I ran into photographs of his work while doing design research for an arts and crafts development project in Peru.

I came to this point by a somewhat circuitous route. Early training in business and engineering luckily came to an end when my local draft board selected me for an all expenses paid exotic trip to Korea. While there the decision was made to pursue art seriously. It had always been a strong interest, but like so many, I had been afraid of it. A few years later I left the University of Florida with a new bride and a degree in graphic design.

For seven years after that we had our own graphic design studio in Florida. It was good in many ways, but in 1963 my wife and I decided that it wasn't what we wanted for the rest of our lives. We looked into the Peace Corps and found they were putting together the first pilot project in craft development in Peru. A few months later, after shedding a house and business and armed with three intensive months of training at UCLA, we were finally on our way. While there I worked on a wide variety of projects. I designed furniture, Christmas cards, baby carriages, and rugs. Helped organize woodworkers, stonecarvers and wool merchants. I worked with my wife, five young designers and a person who was to have a great influence on my future, Rami Alexander, a crafts development expert with Stanford Research.

While working in Peru, I came to realize that through the crafts I could indulge my creative energies and express my love for things, tools, and the ways things work far more freely than with the graphic images and rectangular surfaces with which I had been living and working. The question was in which part of the crafts did I belong — it was all so interesting. This led to the decision to go to graduate school.

Making applications for graduate school in the U.S.A. while living abroad was frustrating. Of the many inquiries we made, only Marjory Whitney at the University of Kansas had the foresight to send all correspondence by airmail and offer me an assistantship. I will always be glad for that bit of luck, for Kansas became an important influence.

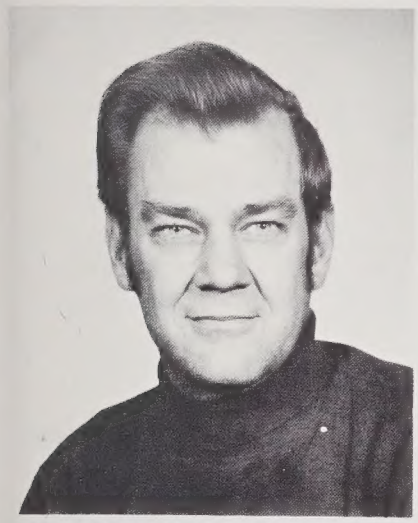
When we had completed our two-year tour with the Peace Corps, Rami Alexander handed me a fistfull of letters of introduction and insisted strenuously that we go to Europe and visit the craft marketing centers in Greece and Italy which he had helped to organize in the late forties and fifties, following the war. Rami felt that for us "the time was ripe" and he proved to be right.

Eight months later as we headed for Kansas, my mind was full of things we had seen and experienced in Europe and South America. My plans at that time were to study crafts in a broad sense and prepare myself for a career as a craft developer and market designer overseas. I still held those Skoogfors images in mind and had collected books and photos of metalwork in Europe, but it was not yet my major interest. This was soon to change.

At the University of Kansas, Earl Krentzin was teaching metal while Carlisle Smith was on leave of absence in Costa Rica. I took courses in furniture design, ceramics, and textiles, but when I first sat at a jeweler's bench, I felt at home. I was comfortable with metal as I had never been with any prior media. The instructors Krentzin and Smith (after he returned) and fellow students such as Klaus Kallenberger, Jerry Krebs, and Marjorie Schick (to name a few) were encouraging and helpful to me as a beginner. At Kansas I learned to love metal as an expressive media and surprisingly, teaching as a way of life.

Since receiving my M.F.A., I have been involved in the development of a metals program at East Carolina University in Greenville, N.C. This year I have just completed one of the more demanding and creative terms (student-wise) of my tenure as a teacher and I love it. My own work has been evolving ever since it began and I'm not sure it will ever settle down into any set pattern, nor do I care. I make func-

"FROLICKING, FINIALED FEATHER FETISH" (rocking toy — silver, brass, and copper)



JOHN E. SATTERFIELD

tional jewelry and I make elaborate toys. I like the mechanical aspects of things and I like to experiment with techniques.

Interest in SNAG developed with getting to know some of its members such as Walter and Mitsuko Soellner, Heikki Seppa and Richard Mafong. I am very pleased to be a member of SNAG!

"CHALICE NO. 3" — forged and electroplated copper
JOHN E. SATTERFIELD

Victoria, Australia — "Arts Victoria 78", a year-long program of events aimed to promote craftsmanship, will sponsor at least one, and up to four, craftsmen in residence. Residency may commense as early as February, and no later than July 1, 1978. Applications to include name, address, telephone number, detailed work plan and equipment facilities required, summary of experience, training and current involvement, 2 written references, and 12 color slides of recent work; must be received no later than September 30, 1977. Successful applicants will be notified by October 31, 1977. Applications to: The Festival Manager, Arts Victoria 78, Ministry for the Arts, 168 Exhibition Street, Melbourne, Victoria, 3000, Australia.

The National Association of Handcraftsmen has been formed to aid craftsmen and plans to hold national and regional workshops, conferences and seminars for this purpose. Membership in NAH is $15 a year and includes a subscription to Working Craftsman magazine. Write Rachel Knopf, NAH, Litchfield, Conn. 06759.

The Ontario Crafts Council, 364 Dundas St. W., Toronto, Ontario, M5T, 1G5, (416/366-3551), distributes a monthly newsletter *Craft News* and a magazine *Craftsman* o.. alternate months only to OCC members. The membership fee is $10. The main field of interest is the development of crafts in the province of Ontario.

The American Crafts Council is a national, non-profit, cultural and educational organization serving craftsmen and the public. Since its founding in 1943, ACC has played a significant role in the resurgence of the crafts in the United States by stimulating awareness and appreciation of the work of American craftsmen. ACC operates the Museum of Contemporary Crafts and an extensive resource center in New York, and publishes CRAFT HORIZONS magazine. Membership in the American Crafts Council is open to all. Write: 44 W. 53rd St., N.Y.C. 10019.

NEA/SECCA is providing its 2nd annual grant program for southeastern artists. There will be seven grants of $2,000. **The deadline is Oct. 1, 1977.** Applicants must complete the form entitled "Individual Grant Application", and send six slides of your work to the Southeastern Center for Contemporary Art, 750 Marguerite Dr., Winston-Salem, N.C., 27106.

For the full time Artist-Craftsman, Union Street Artist Company offers a working environment shared by professional craftsmen in a 7,000 square foot construction warehouse recycled to accommodate your needs. Write for complete information: Union Street Co., 2363 Union St., Ft. Myers, Fla., 33901.

Albert Anderson is currently assembling materials for an article and book on the subject of contemporary knives and edged tools. He is seeking 8½"x11" glossy black and white photographs of EXCELLENT quality for possible inclusion. Technical information about the works and biographical data on the craftsmen are also needed. Send materials to him at: Division of Art & Music Education, Pennsylvania State University, 270 Chambers Bldg., University Park, Pa., 16802.

Carol Leech

PRESIDENTS REPORT

As you should all know by now. Bou Ebendorf has decided to retire from the presidency, effective as of our June meeting in Seattle. Bob has, in the time he has been president, done a tremendous job for the Society. He has, with his energy and enthusiasm, been able to attract many of us to volunteer our efforts to help with the various activities with which SNAG has become involved. However, he now feels the need to concentrate more on his own work and take full advantage of his upcoming Sabbatical this next year. Therefore, as vice president, I have accepted the responsibility of fulfilling the year remaining in his term of office and will endeavor to uphold the high standards he has set. I can only hope that my energy level will be up to the task ahead and, therefore, do earnestly solicit your assistance in all forms — suggestions, criticism, and volunteer efforts. It is our organization and will grow in the direction and to the degree that we all care to become involved.

We have seen, over the last few years, a tremendous growth in the society, both in membership and in participation. We now have a total of 465 active members, including 84 pro members. Mark Baldridge's untiring efforts have seen the idea of a newsletter grow into the present JOURNAL. With its circulation and presentation constantly improving, he has been able to keep it the kind of magazine where people not only expect to receive information, but more and more are willing to write in to share their opinions, ideas, experiences and expertise. Sandie Zilker nad the idea of making a promotional film on SNAG and with the help of the many members who donated their slides, a very fine, professionally done 14-minute 16mm film has been completed and will be available on loan. What a marvelous aid in letting people know what the society is about! Sandie will also be taking over the growing Audio-Visual Library from Jim Meyer in August.

Another example of a gigantic volunteer effort was that done by John Marshall and Donna Barns in organizing the recent Seattle conference. I feel I can speak for all 228 conferees in complimenting them on a tremendous job, superbly done. Activities were varied and interesting, scheduling and transportation worked smoothly and there seemed to be ample opportunity for the informal exchanges which are such an important addition to the planned conference activities.

The focal point of this year's conference was the presentation of technical papers. These presentations were most interesting, the papers being supported in all cases with slides and additional commentary; finished objects, brought by the speakers were on display. The presentation of 3 or 4 papers is to become an annual feature of our conferences and there will be a call again this year for the submission of proposals in advance of our Dec. board meeting. I would most strongly encourage anyone interested in sharing his/her investigations to consider this form. A title and brief outline are all that are needed for the board to make the selection; these can be sent to the Boston office.

Next year's conference is being planned for St. Louis. Heikki Seppa and John Baltrushunes are planning a full schedule of presentations related to the business side of our craft — "making a living by doing what we do". I am sure they would welcome any help or suggestions.

(signed) Mary Lee Hu
Art Department
Michigan State University
East Lansing, Mich. 48824

S.N.A.G. EVENTS

CONGRATULATIONS!

Congratulations go to Jim Meyer and John Marshall who were just elected to the Board of Directors. Jim and John will replace Hero Kielman and Tom Markusen.

NEW NOMINATING COMMITTEE

The new nominating committee will consist of Richard Mawdsley, Chuck Evans and Marcia Lewis. This committee is charged with nominating candidates to fill vacancies that occur in the upcoming year. This year, the committee will propose candidates for the position of president as well as one board member. Any voting member who wishes to nominate a candidate or be nominated, should write to Richard Mawdsley, 1721 Truman Dr., Normal, Ill. 61761, stating position, reasons, etc. These recommendations should be made reasonably soon to give the committee sufficient opportunity to consider all aspects.

MINUTES OF THE 1977 ANNUAL MEETING OF THE SOCIETY OF NORTH AMERICAN GOLDSMITHS

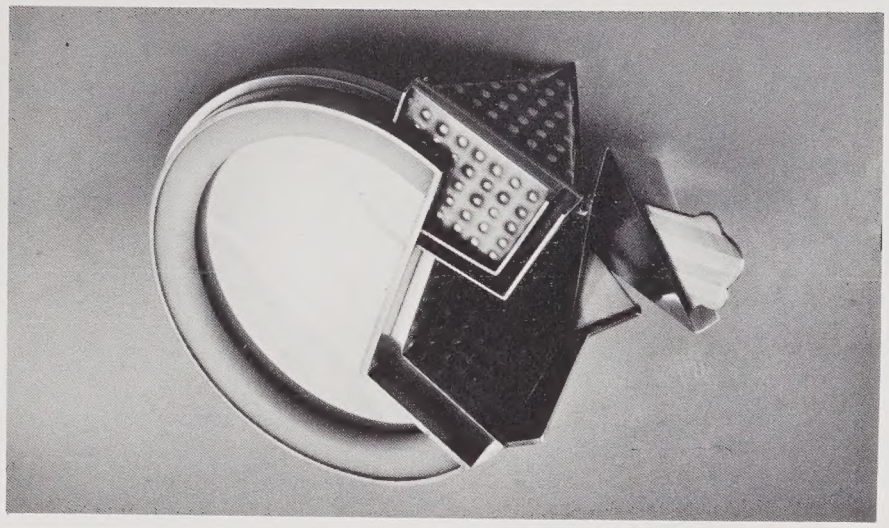
The 1977 annual meeting of the Society of North American Goldsmiths was convened by president, Bob Ebendorf.

He called for dispensing of the reading of the minutes of the previous meeting. Motion was made, seconded, and approved by the membership.

Mary Anne Carlson gave the financial report, and membership report for Joel Bagnal. The projected budget for 1978 was also given, and a copy will be sent to each member. Arline Fisch asked for a vote on the budget after questions and suggestions. Tom Markusen explained the amount allotted for the newsletter and technical papers by saying that the grant given this year was seed money for a hopefully ongoing project. He also spoke about the growth rate of the Society: it may soon have 700 to 1,000 members, and the expenses will not increase proportionately, which could lead to a lowering of dues. But we still need the support of dues at the current rate. Kurt Matzdorf spoke of the need for officers to have travel expenses paid to the annual meeting, and suggested that money be approved through the constitution. Tom Markusen said that the $1,000 allotted for travel seemed like a realistic figure. Heikki Seppa added that according to the constitution the percentage allotted to travel can be decided upon at the annual meeting. Arline Fisch suggested that clerical help for the president of SNAG should be provided, and suggested that a portion of the secretarial monies should go directly to the president for clerical help. The motion was seconded, and approved by the membership. (32 votes for, 0 against) The budget is amended as such. Arline Fisch then called for approval of the budget, the motion was seconded, and the budget was approved. (30 votes for, 2 against)

Hero Kielman then talked about the work of the nominating committee. The committee was somewhat misdirected in thinking two new board members were needed, and neglecting the fact that the Secretary-Treasurer's position was up for election, according to the by-laws. He announced the new board members: John Marshall and Jim Meyer. A new board member will be needed in 1978, when Mary Ann Scherr leaves the board. The election for president and vice-president will also be in 1978. (George McLean is on the board until 1979, Tom Markusen until 1980, Jim Meyer until 1981, John Marshall until 1982.) He then told the membership to send nominations for secretary-treasurer to the new nominating committee. Chuck Evans requested the vote tallies for the new board members: John Marshall, 31; Jim Meyer, 27; Lois Betteridge, 21. All the amendments to the constitution were passed.

Bob Ebendorf reported on the newsletter for Mark Baldridge. Because of the format change, the costs of publishing the newsletter has increased. The printing of 1,000 copies is $450 to $500. (These costs will fluctuate.) He emphasized the need for the format change, especially in terms of seeking additional revenue through advertising. Starting in September, Jim Meyer will coordinate advertising drive. Bob Ebendorf told the membership that Mark Baldridge says thank you to everyone — the flow



Helen Shirk

of communication is good, but editing is now a problem. If your letter or article isn't in immediately, hopefully it will go in the next issue, so please keep sending information.

Bob Ebendorf also reported on the status of the audio-visual library. Eighty-six members have slides in the AV file, in carousel drums, which are available for rental. (Information is in the newsletter.) However, there have been some complaints regarding the quality of the slides. In September, hopefully, replacements can be made, to bring the work up to date. Rental is currently $2 for two weeks per carousel, but postage is up and the figure needs to be re-evaluated. This service should be able to carry itself. The audio-visual service will be taken over by Sandie Zilker in Houston; the new office address will be in the newsletter. She hopes to have catalogue information as soon as possible.

Tom Markusen then reported on the slide archives. Documentation of pro members is good, but work from the original founding members of SNAG need to be included. Letters were sent to 20 founding members; replies are still coming in. The purpose of getting the slides is archival, and not rental. The main purposes of the collection are: [1] teaching archives, with information written by the artist available; [2] applying for grant money in the future to buy pieces for a museum collection. He said that there were two possibilities for the collection, but had gotten no comment from a museum as yet.

Hannelore Gabriel gave a book department report. Books are available at a 20% discount to members. Books are purchased from the American Booksellers Association at discounts ranging from 30% to 40%. She said that a book stand was on display at the conference, with some of the books available for purchase. Send orders to Hannelore Gabriel, with the title of the book, the author, the publisher, and the price. Deduct 20% from the price, and add $1 for postage. Kurt Matzdorf asked if a list of available books could be included in the Journal. Hannelore agreed that such a list should be made, and she would work on it. Arline Fisch said that the discount wasn't healthy enough, that if members belonged to a museum, the discount was much higher. She thought the discount from our book department should be higher if it's really to be a service to the membership.

Grant report was given by Mary Lee Hu. The Society had two grants this year, one for the newsletter ($1,500) and one for the technical papers ($1,750). The technical papers grant was precedent setting in that the author of each paper was able to use his/her work as a tax-deductible "gift-in-kind" to match the money given by the grant. $100 was given to each author (five were chosen in Toronto, but the number was reduced to four), and the rest of the money was for printing and publishing. Next year, anyone can submit a research proposal; the presentation of papers will be a regular event at conferences.

The first half of the business meeting was then adjourned.
(annual business meeting, second day, June 24, 1977)

Bob Ebendorf convened the meeting and gave his recommendation for the new nominating committee: Marcia Lewis, Richard Mawdsley, and Chuck Evans. A vote was taken and the committee was approved.

Hero Kielman then spoke about Bob Ebendorf's departure. Since it was a year ahead of time, the appointment of Mary Lee Hu to presidency was normal and natural and necessary for continuity. Tom Markusen's appointment to vice-president was made with the same end in mind. He again spoke of the mistake of overlooking the election for secretary-treasurer. He urged members to send nominations to the new nominating committee, following the proper procedure: nominations must be received 60 days within the date of the announcement, the nominee must give his/her approval, and two supporting letters from members must accompany the nomination. Election procedures as per our constitution will take place in 1978 for president, vice-president, and one new board member. Heikki Seppa suggested that perhaps elections should be held for the nominating committee, rather than by appointment. Hero Kielman said that the constitution clearly states that the president chooses the committee, and asks for approval at the general meeting. He then asked if anyone had any new suggestions for committee members, but no one submitted any.

Mary Lee Hu then took over the meeting. She stated that the reason for a two-part business meeting was to encourage members to bring up points of contention, and suggestions for discussion.

The next topic was the European Exhibition. Tom Markusen has been working on the project, and so led the discussion. He explained that last summer, he met Dr. Fritz Falk, director of the Pforzheim Museum in Germany. Dr. Falk said that he had seen a lot of fantastic metalwork, and he was interested in having a show of American metalsmiths in Germany. "We told him we were definitely interested." In January, the Society received a formal invitation to participate in an exhibition at the Pforzheim, with arrangements to travel the show throughout Europe, and other locations in Germany. There are restrictions in the invitation: since the Pforzheim is a jewelry museum, the exhibition would be limited to jewelry and small objects; there are no facilities for large objects, (which would also pose a problem for shipping); the other restriction is the size of the show; since it is a small museum, there is room for a limited number of objects. Also, Dr. Falk wants to show the artists in depth, with four or five pieces from each artist, rather than just one. The total number of pieces in the show would be 180. This poses a problem for the Society, since there are more members than room for pieces; thus a jury is needed for selection.

Tom Markusen then asked: "First, should we accept his invitation to show? Next, if so, what should the jury procedure be for selecting pieces for the show? Should the jury be chosen from outside the organization or should the jury be in house?"

Heikki Seppa asked where the funds were coming from for the show. Tom Markusen replied that he and Bob Ebendorf were in communication with different U.S. agencies. Groundwork has been made with the USIA; they have said that if we accept the invitation, and get an official letter from Dr. Falk, with details concerning the show (dates, places, etc.), and mail this along with a packet of information about the Society (previous exhibitions, etc.), they will send this information to their cultural attaches in the cities closest to the points of the show. These people have quite a budget for bringing American exhibitions over, and they will bid on the show. Plus, if we work with the USIA, the customs will be very efficiently and simply handled. Dr. Falk has offered to take the exhibition once it arrives in Germany, handle the expenses of installation, the printing of the catalogue (the catalogues from the Pforzheim are of the finest quality); he's also offered to travel the show, taking care of shipping, and making connections through the museums, etc., and then shipping it back to us. Our obligation is to organize the show here, announce it, bring the pieces together, select a jury, repack it and send it. When it returns, we will pick it up at the site of arrival, check and make sure everything is all right.

Tom said they are also in contact with another group, originally the American Federation of the Arts, who now established a committee which is called the International Exhibition Committee in Washington, D.C. They are apparently now the official organization that is supposed to deal with exhibitions that go abroad, but at this point, they don't have their hands definitely on the monies that have been appropriated by the government for international exhibitions. "Bob and I sent a packet of information to the, Dr. Falk has written to them, notifying them of his interest and his willingness for a committment. We met with them June 6, and they seemed in favor of the show, but there is no definite committment as yet." Tom said the group is conservative, and consists of museum directors, and a few painters and sculptors. Getting a committment from them, he said, would be fantastic.

While in D.C., Tom and Bob went to see Elena Canavier of the NEA, and she expressed a strong interest in this program. Apparently, NEA is thinking more about reaching beyond the borders of the United States. She liked the idea of sponsoring a catalogue, but Dr. Falk definitely wants to handle that. But NEA is interested.

Tom Markusen said that IEC was the only group that asked for a budget, so he and Bob Ebendorf worked out a tentative one. The budget was divided into five areas: insurance, handling, packaging, jury procedure, shipping expenses. The total came to $7,700, and the Society needs to get 80-90% of the funding. The projected date of the exhibition is early 1979. It is important that the members have at least a year's notice of the show. The pieces will probably be in exhibition for over a year.

Discussion began about the jury selection. A question from the floor asked how much was allotted for the jury. Tom answered $900, with the figures based on previous juries for the Society, plus 20% added for inflation. A member asked how the jury selection was to be made, and Tom answered no decision has been made as we wanted discussion on this topic. He added that it was to be a members only show. Someone suggested that Dr. Falk judge the show. Tom responded by saying he thought that if the show were to be truly representational of American work, the jury should be American rather than European. Arlene Fisch agreed with this point. She then made a motion to accept the invitation from Dr. Falk, and to limit the exhibitors to those members who are pro members at the time the selection of pieces is made. Hero Kielman seconded the motion. Discussion followed. Kurt Matzdorf said that since SNAG currently has 84 active pro members, why not show at least one piece from each member? One privilege of being a pro member is having one's pieces shown without being juried. Tom Markusen reiterated that the invitation from Dr. Falk was specific; he wants to show each artist in depth. He also wants current pieces, no more than 3 years old. Hero Kielman suggested that the membership be canvassed and find out who wants to participate: "we might be hard pressed to fine 50-60 members who can, or want to, participate, and then our problems would be solved. A member asked if the limitation was size? And what about objects? Mary Lee Hu read from Falk's letter that he wanted jewelry, not objects, but she said previous catalogues do show some objects and, since Americans do make so many objects, a good view of American work should show them. Kurt Matzdorf asked about holloware. Tom replied that no, holloware and iron work were two items that the museum is not equipped to show. He added that he found the limitations understandable, because of the facilities, and the type of museum it is. Hans Christensen asked why, if the limitation is not necessarily size, can't holloware be shown? Arline Fisch said, it's not the size, but rather the intent; the Pforzheim is a jewelry museum. Hans replied that we were already eliminating many of the members.

Alma Eikerman asked if the competition should be opened up to associate members? Tom Markusen said that there would be time between the announcement and the jurying for associate members to apply for pro membership. Someone asked about students, and Bob Ebendorf said no, too many problems could occur.

Nilda Getty suggested that the Society find a place that would accept both jewelry and holloware, or have two shows. Tom Markusen said this is the first invitation we've received. Kurt Matzdorf said that this is the first time SNAG is showing in Europe, and he thought it was too restrictive for the group, and shouldn't be SNAG sponsored. "We should show as a group or not at all," he said. He continued by saying that the Society was formed to be open to new ideas, and not by European influence, and that the exhibition should be by our ground rules, with at least one unjuried piece from each member. Arline Fisch said that there has been no major exhibition in Europe from America, and this is an opportunity for SNAG to represent American metalwork. Heikki Seppa agreed, saying that it's high time we showed in Europe, and let's get it going any way we can.

A vote was taken on Arline Fisch's motion to accept the invitation, and limit it to pro members. The motion passed with 26 votes for, and 4 against.

The jury procedure still needed to be figured out, and Nilda Getty suggested a committee for doing so, and volunteered to be on it. Mary Lee Hu said we have decided it should be an American jury, but we are open to suggestions, so please send them to Tom Markusen. Bob Ebendorf resigned from the committee on the exhibition.

Mary Lee Hu brought the next topic to the floor: conference sit for next year. She said that SNAG does want to have a conference every year, but it is not necessary to have an exhibition in conjunction with it; maybe a museum conference every other year would be a good idea. So far conferences have been in the east, midwest, and now the northwest. Mary Lee then asked for suggestions. Canada was suggested because SNAG needs more members from that area. Tom Markusen said that an invitation has come from Helen Drutt in Philadelphia, with possible financial backing. The South and Southwest have not been conference sites as yet. Kurt Matzdorf suggested a museum conference in Boston. Tom said that next year wouldn't be possible, but maybe in 1979. St. Louis and Bromwood were also suggested. Bob Ebendorf said that contacts were needed, and asked members to please keep thinking about it and send suggestions.

Dues structure was the next topic. Mary Lee said that the constitution states the dues structure is to be reviewed at each annual meeting. She said that it is the suggestion of the secretary-treasurer, Joel Bagnal, to retain the current structure for one more year. A motion was made to keep the membership dues the same, and was seconded, voted upon and passed, with 31 votes for and 2 against.

Mary Lee Hu then brought up the constitution and the problem with the election. She said that there are three different ways an election can be held. Heikki Seppa said that the constitution was written that way to offer options. Mary Lee said that they did run into some problems because they forgot a few things, and also the members wanted to have more input, discussions at the meetings, and perhaps the nominations at the meeting. Arline Fisch said that input is important at the time the nominating committee does its work. A national organization needs such a committee, and the Journal should carry an announcement that the committee is at work. But the election should not be held at the meeting because not enough voting members are in attendance; thus balloting by mail is necessary. Notice needs to be given though in plenty of time for member input. Hero Kielman said that the nominating committee functions all year round, and that an announcement goes out every year. He said that the committee has a hard job finding members who are willing to serve, and that it would help if they got suggestions in the mail from members. He said that in the two years he has been on the committee this has never happened, and that this needs to change. "We need to say right now: we need to work on who is going to be next year's new board member, president, and vice president." A general procedure for elections was suggested: [1] nominating committee gives notices and receives suggestions; [2] the slate is given at the general meeting; [3] balloting by mail follows. A consensus was taken; the membership favors such a procedure.

Other topics were to be discussed, but there was no time. Mary Lee Hu stated them, and asked for suggestions to be sent to the newsletter. [1] should the board increase from 4 members to 6? [2] any suggestions for projects that SNAG might turn into a grant proposal. (Tiffany grant proposals are due in by September 1. [The grant should benefit a large number of people.] NEA proposals are due September 30.)

With no further time, the meeting was adjourned.

Respectfully submitted,
Mary Anne Carlson
Secretary - SNAG
July 14, 1977

NOTES ON CRAFTY ART

by Joshua Kind

(reprinted from *Crafts,* Vol. 3, No. 1, 300 S. Main, Winston-Salem, N.C., 27101. Joshua Kind currently teaches at Northern Illinois University and wrote this article for the *New Art Examiner,* a monthly newspaper for the visual arts in Chicago.)

AMERICAN CRAFTS '76: An Aesthetic View, was an exhibition of more than 100 works by 50 artists who probably would rather call themselves "craftsmakers" working in wood, clay, paper, fiber, glass, and metal. In the words of Stephen Prokopoff, director of the Museum of Contemporary Art which summer hosted the show, "the principal premise for this exhibition is that the best contemporary craft forms fulfill the same vigorous aesthetic expectations we set for painting ano sculpture."

Succinctly put, the exhibition offered both "craft" materials as craft-objects which more or less closely resemble useful objects, and "craft" materials as "fine art" objects which closely resembled "non-useful" art in the form of painting or sculpture.

Given the premise of artistic and material freedom presently available to the crafts artist, it would still seem to me that the best work in this exhibition were the objects that stayed within the older categories of craft — that is, of course, a useful, decorative, and functional work that clearly understood its commitment to that older resemblance.

It was as if the guiding idea of craft had produced work in which the craftsmaker was forced to consider a resolution of the problem of that medium and its forms: how then to make artful craft. When the problem was the reverse — crafty art, there was no inherent challenge and simply an adaptation of formats and solutions already available within the fine arts.

An example might be Peter Voulkos who made his best work as a potter with tense and successful allusions to sculpture; as a sculptor, the tensions that accompanied the need to resolve the problems of pottery and art were no longer necessary, and his work became merely contemporary sculpture in a craft material.

The question that I addressed to the objects not craft, but rather fine art such as Anker's cast paper reliefs, de Staebler's clay floor sculpture, or Zeisler's leather environment, was: would they have been welcome at the MCA if the organizing basis of the exhibition had not been (materials) as art?

In other words, I found little form or content innovation or even significance in such works beyond that of a logical enough extension to the crafts materials of the form, content, and attitude discoveries of the past 25 years and more in the fine arts. The vitality of such work seemed to rest in whatever reference was available in the craft material's form manipulation and concommitant resemblance to the already existent and well-known body of avant-gardist art.

For instance, Nottingham's sprayed and crocheted assemblage reminded me of grid and color-field painting and the work of Bruce Connor; Staebler's floor sculpture seemed obviated by the works of Sam Richardson, and Robert Smithson, et al.

And it is not as if I, coming on from the fine art world, were being condescending. I really should not be willing to recognize, except at the cost of a critical and even moral dishonesty at this point in time, as anything but silly, a serigraph on a canvas offered as a major event within either the craft or the art world; and the same might also be said about Voukos' Fontana-like, pierced platter, or Lipke's paper mesh.

These crafty fine art works seemed to display clearly their origin in craftwork. No real problem if you can take that remark as not at all a put-down, and say that there's a warmth and even pervasive sweetness in their craftsmaker's approach; "decorativeness" has been a pejorative for so long now that I wonder if it can be the result of Voulkos and Lipke's training and self-image as craftspersons; perhaps a more humbling and less-assertive process than that which the "artist" naturally undergoes; or more to the point, that characteristic sense of warmth may simply be due to the appearance of a craft material out of context, as it were, in the world of fine art.

I wonder if these qualities of craft are missing when "artists" use non-traditional materials (craft materials, if one follows the remarks of the catalog, p. 13) Morris and felt; Kaufman and plastic; Bell and glass; Oldenburg and vinyl; Paolozzi and chrome; et al. Perhaps their involvement was with form or content foremost, and thus unlike the craftsmaker and his inbuilt medium preoccupations.

By vacating the crafts, the craftsmaker as artist merely duplicating the hearning for meaningful *secular fetish* objects that the world of fine art has been involved, i.e. functional art, are perhaps the only meaningful fetish objects of *belief* left ot us; whether in the form of the Hancock Tower, the Apollo missions, or the non-technological and handicraft worlds of this exhibition. Such objects are for many a real source of visual and ideational excitement (and even salvation) among the voids and confusions felt in contemporary visual art productions.

Rudolph Arnheim felt much the same way as early as 1961, when he wrote in *Crafts Horizons* as if it were now: ". . . we observe the discontent and spite and touchiness in our painters and sculptors. Compared with them, the craftsmen are a wholesome race, and for good reasons. The practicality of the objects they make used to be considered an obstacle to artistic value by a perverted aesthetics . . . actually this orientation toward the practical is today the most promising road to a recovery of the arts. If a man who designs and makes leather sandals is likely to be in a better frame of mine than his friend who paints abstractions, it is because the sandal maker has a sensible goal by which to determine the choice of his shape. . ."

Perhaps it is ironic then — for whatever reasons — that some sizeable body of craftsmakers are moving in the other direction and away from craft. For if we would say that an artist is using crafts materials and attitudes to achieve just such a lost rapport with his art and society, then perhaps it is an avoidance of the problems of craft energy and craft significance that has led craftsmakers to move away from "utility" and into fine arts.

My argument is of course that they then only re-make — using crafts materials — what has already been made by fine artists when they create glass columns, paper abex reliefs, etc. The compelling issue may well be to turn the whole picture around: the world of craft — real old-fashioned, life-powers involving craft — needs reinvigoration. Just as the forces of modernism may have run out in the fine arts world, these same attitudes and their corresponding forms may have become pallid and even boring within the crafts.

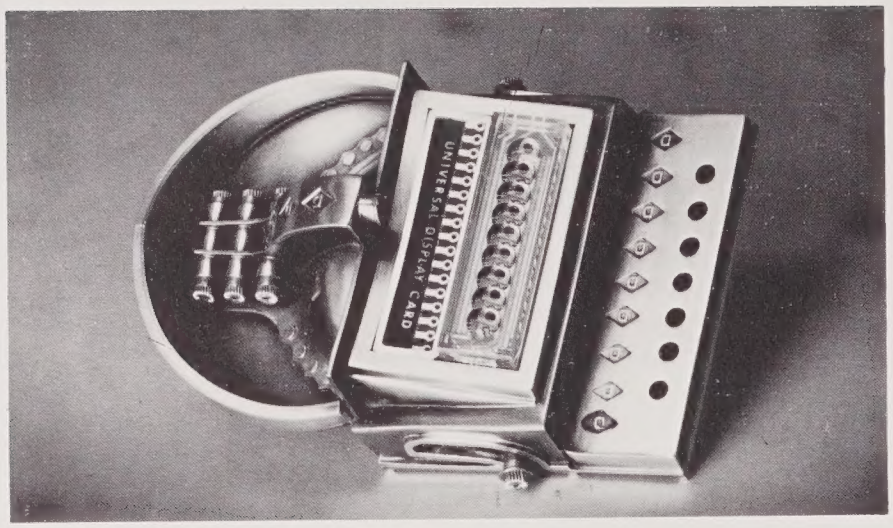
The real irony in the exhibition was the promulgation of the sense that the craftsmakers were really up-to-date because their works had absorbed, both as crafts and as art, the forms of "contemporary" fine art. But this may be a typical misinterpretation of the whole world of our moment.

Is handicraft, whether in art or in craft, really the issue? To offer handmade work whose materials and shapes refer only to the primitive or to handicraft traditions as prime aesthetic may be once again to distort the real "needs" of the moment.

Is it beside the point to ask for crafts that explore the possibilities of our time by breaking away from a sense of archeology, anthropology, and artifact, and the mood of tribal society? It may be that just these qualities of "face-to-face, I-and-Thou" are exactly what we need — as Arnheim said a while ago.

Is it really fatuous to ask for an electronic "craft"? I mean by that, works that would acknowledge both our continuing need for and dependence upon craft objects, but the altered state of our relationship to them.

The finest works in the exhibition were just those which while clearly craft, displayed an understanding of the complexities of the greater world of fine art — but resisted any move away from craft. And these works may well seem the most conservative in the hall — Marquis' glass pots, Shirk's hand mirror, De Vore's thin-edged porcelain pots, Cedarquist's storage unit.



Beth Potter de Rizo-Patron

If there was *art* in these works, it was there both in their clear reference to a specific idiom such as Cubism, surrealism, or abstract-expressionism, and more importantly, their fulfillment of their materials as craft. Each of these objects, and others, accepted a problem of form, and yet unlike the nagging present problem of the world of fine art, these craftsmakers also accepted a problem of meaning — and solved it.

SOURCES

* Master Ricardo Lopez deGrado, a Master Silversmith from Spain, and his wife Theresa make a special recipe pitch from secret natural ingredients. It is excellent for repousse and chasing and is available in only one hardness. Write: P.O. Box 95, West Webster, N.Y., 14580.

* An excellent source for precious gems and cabochons is: Canadice Mfg. Co., P.O.Box 9617, Rochester, N.Y., 14604. High quality diamonds, rubies, emeralds, sapphires, and blue topaz are available and also any type cabochon in a large variety of sizes (some as small as 2mm) beautiful moonstones. For catalogue, send your state tax number to above address. (Dennis deJonghe)

HELPFUL HINTS

Small hardwood cabinet knobs covered with carborundum paper make good "grinders" in certain situations. I use contact cement to adhere the paper. The knobs thread easily on a tapered spindle. Use relatively slow speeds, 1750 or lower. (J. Angus)

Shoelaces coated with tripoli or other abrasives make good thrums. (Angus)

Oil of wintergreen, which engravers use as a fine lubricant, can also be used to lubricate drill bits and burrs. It makes the cutting of metal easier, increases the life of a sharp edge, and has a pleasant fragrance. It is available at pharmacies as methyl salicylate and should be soaked into a cotton wad in a small metal tin, (it will melt plastic). The edge of the cutting tool should be moistened frequently during work. (Alan Revere)

If the crock pots don't work for pickle, try the new Teflon lined french fry cookers. (O'Connor)

In order to produce the brush brass finish [on brass novelties] prepare the brass pieces and buff them just as if they were to have a polished finish. Then scratch brush the pieces with a fine brass wire scratch brush, using as a lubricant a little moistened pumice. The water should be softened with a little soda. Scratch brush the pieces evenly all over, then rinse in cold water and pass through a cyanide dip. Next dip into clean hot potash, swill in hot water and dry. The finish should be protected with a coating of brass lacquer.
("The American Jeweler", compliments of V. Beetler)

Matting aluminum can be done by making a strong soda lye solution. Bring it to nearly boiling, then immerse the object until gas bubbles form copiously on its surface. Rinse in cold water, then put it in strong nitric acid and rinse again. The aluminum will, by this means, be given the appearance of matt or frosted silver. If there is any grease or oil on the aluminum, wash it off with gasoline or benzine before attempting to frost it.
("The American Jeweler", compliments of V. Beetler)

Antique Siamese bronze is a greenish black coating with overlay of green patina. Produce it by rubbing chromo green and zinc white to a greenish white color with turpentine oil, mix with copal varnish and apply to the object, coating the hollow portions especially. If there are rich decorations, coat these and dry. Now, rub green cinnebar, graphite and some black pigment to a greenish black color with turpentine oil, mix with copal lacquer and coat all raised portions, leaving the hollows untouched, so that the hollow portions will have the appearance of copper oxides. After drying, lacquer with spirit lacquer. This formula was taken from the *Scientific American,* and after trying it on a few pieces, it showed a fine antique appearing article.
("The American Jeweler", compliments of V. Beetler)

A good wax for covering gilded bronze, much used by the French in their production of bronze statuary and recommended by *La Nature* is prepared by using 31 grams pulverized copper, 23 grams verdigris, 16 grams red chalk and 8 grams of alum, all pulverized very fine. Melt 120 grams of white wax and gradually stir the above into it until a homogeneous mass is obtained. Then let cool. To use this on the gilded bronzes heat the article and paint over with the prepared wax; after this heat the piece again and plunge into boiling water, to which has been added a little wine vinegar. With this treatment the surface will be evenly coated with a layer of wax, which gives the gilded surface a deep coloring of gold, which lasts.
("The American Jeweler", compliments of V. Beetler)

Where steel [watch parts] cannot be heated to produce the blue, a blue coloring may be used. Grind together indigo blue and sweet oil into a fine mass, and paint this over the steel after it has been warmed. Warm the steel as much as it will stand and apply enough color till the blue is right.
("The American Jeweler", compliments of V. Beetler)

BOOK REVIEW

THE JEWELER'S BENCH REFERENCE by Harold O'Connor Donconor Books, Box 2000, Crested Butte, Colo., 81224, 1977; $12.95 postpaid

Books on jewelry and metalsmithing fall into several categories, but basically they are written by people who either know the field thoroughly (work, teach, exhibit and explore) or by those who could be called art educators, whose books are compiled of bits and pieces garnered from previous books and padded out with contributions from craftspeople working in specialized areas of metalsmithing.

The several books of Harold O'Connor fall into the former category. They are the product of many years of involvement with working, exhibiting, teaching and research into new materials and old techniques.

I found Harold's earlier book, *Procedures and Formulas For Metal Craftsmen,* to be a valuable adjunct to my metals library — but he was not satisfied with it, and from it has evolved *The Jeweler's Bench Reference.*

This is a small book whose contents belie its size. It presents a tremendous amount of valuable information in a format suitable for use on the bench or for carrying in a tool box.

It's use makes a jeweler less dependent on outside sources and suppliers. He can refine scrap metal, make solder and alloys. There is instruction for making tools and equipment. There are practical measuring techniques for estimating quantity of metal required for projects and for creating unusual shapes. Included are sketches for unique closure devices for bracelets and pins. Plus lists of chemicals, conversion tables and much, much more.

In addition to basic construction, casting and stone setting information he covers retriculation, mercury gilding, mokume and photo etch. He even includes a few suggestions for keeping your business records in order.

I recommend it to my students and equally to working metalsmiths.

Florence Resnikoff, Faculty,
California College of Arts and Crafts

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MAIL TO: SNAG, 591 Washington Street, Wellesley, Mass., 02181.

[ ] $50-$100—Pro-membership (depending on salary)

NOTE: If you would like to join SNAG as a pro member, you must send 20 slides of your work in a plastic file folio along with your professional resume. Pro-membership is juried. Criteria for judgment is [1] A firm commitment to the field of metalsmithing; [2] Evidence of high quality and design, creative ability, and technical competence; [3] Continuing active participation. Membership Committee consists of Alma Eikerman, Glenda Arentzen, Phillip Fike, Kurt Matzdorf, and Heikki Seppa.

MAIL TO: Jim Meyer, 11713 S. Briarpatch, Midlothian, Va. 23113. DEADLINE: January 1, 1978

by Hannelore Gabriel

The Crafts Business Encyclopedia
Michal Scott
Harcourt, Brace, Janovich, $10.00

A valuable guide for anyone who makes craft objects for sale, specifically tailored for the questions and problems of the small business craftsman.

The encyclopedia has easily understood chapters on management, insurance, labor and employees, legal, accounting, bookkeeping, credit, pricing, taxes, selling and marketing, sales, promotion and publicity, production and many more.

This book steers through the maze of governmental and legal rules and regulations and serves as a ready reference to any problems the artist craftsman encounters in the area of marketing, management and money.

BOOK DEPARTMENT REPORT
by Hannelore Gabriel

An addition to this year's SNAG conference activities was the book department's display of two tables full of books on metal smithing, jewelry, craft marketing and lapidary. The display was open four times for a period of two hours, so conferees had opportunity to look at books and order them at a 20% SNAG discount. Thirty orders were taken. Best seller was "Neuer Schmuck" from Germany.

Special thanks go to Roland Crawford, who assisted with his knowledge, enthusiasm and time and did most of the preparation for the display. Most of the books came from his private collection and many others he borrowed from libraries and book stores.

An extensive list of books in print on the subject of metal and jewelry will be printed in the Journal's next issue. A further discount is being considered. The 40% discount as mentioned in Craft Horizon is incorrect.

Books can be ordered at 20% discount from the SNAG book department by stating author, title, publisher and price. If not known, these can be looked up in most libraries in the reference books: Book in Print. Deduct 20% from retail price and add $1.00 for postage. Make check out to SNAG Book Department. Mail to: SNAG Book Department, Hannelore Gabriel, Box 175, Madison, Ohio, 44057.

HELPFUL HINTS

An inexpensive and durable pickle pot can be made with a 3-pound coffee can, a 60-watt bulb, a socket with wire and plug and a one-quart covered Pyrex dish. First, cut a hole in the side of the can large enough for the socket to fit snugly. Then, cut tabs about 2" long and 1" apart in the top of the can. Place dish in, on can. Fill with sparex and cover. The sixty-watt bulb will heat the solution quickly. Keeping the dish covered prevents evaporation. I have used this device for 4 years and haven't had any problems with it. (Pat Gavin)

To facilitate picking up small stones and to test the fit of all stones in settings, a wax stick should be employed. It can be made simply by taking a small ball of sticky wax, such as that used to make models for bronze casting, and pressing it into the top of a short pencil. If it is so sticky that it leaves a residue on the stone, then blend in a minute amount of powdered charcoal. A stone stuck prematurely in a setting can be freed safely by pressing the wax end of the stick onto the top of the stone and then yanking it quickly out of the setting. (A. Revere)

Use the Foredom No. 30 chuck handpiece as a lathe when cutting tubes for hinge elements and settings. While spinning the tube, mark it with dividers, then lay it against your saw and cut away. The ends can be made perfectly square by spinning against a file. (Roger Thompson)

PLEASE PRINT OR TYPE ALL INFORMATION

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SEND ORDER TO: Hannelore Gabriel, SNAG Book Dept., P.O. Box 175, Madison, Ohio, 44057. Phone: 216/428-6163.

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Deadline dates for submitted material shall be 25 days prior to issue date. Projected issue dates are: Feb. 1, Apr. 1, June 1, Aug. 1, Oct. 1, and Dec. 1.

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Assistant Editor/Lynda Baldridge
Student Assistants/Tara Bolt, Stacy Amburgey
Lay-Out Associate/James Meyer
Legal Staff/Alan Kaufman
Final Typist/Patricia Motley
Book Review/Hannelore Gabriel
Journal Correspondents/Bill Harper, Heikki Seppa, Marcia Lewis, Harold O'Connor

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** BACK ISSUES—Many people have requested back issues of GOLDDUST and the JOURNAL. Since most back issues do not exist, Xerox copies will be sent upon request. Copies date from Aug. 1975 and continue bi-monthly. Send $1.50 per copy (to cover duplicating and postage) to Mark Baldridge, Longwood College. Do not send cash; send check or money order made out to SNAG.

JOURNAL NOTICES

** FIRST CLASS—If you would like to have GOLDSMITHS JOURNAL mailed to you first class, send the Editor three stamps per issue desired.

** PHOTOS RETURNED—Due to personnel changes, we were unable to fulfill previous requests for returning photos. Therefore, many were not returned. If you still desire your photo returned, please write and thoroughly describe your photograph and we will make every effort to rectify the situation.

** COMPLIMENTARY COPY—If you know of metal/jewelry people who might be interested in receiving one free issue of GOLDSMITHS JOURNAL, simply forward their name, address, and zip code to the Editor. If you are attending craft fairs, you might collect name cards from interested participants so that they could receive a complimentary copy.

** REPORTERS WANTED—If you are attending or hosting an exhibit, conference, lecture, etc., and would like to provide GOLDSMITHS JOURNAL with relevant information please write us. We constantly need your assistance in collecting information.

** NEEDED—People needed to write small articles and reviews. If you have a special and/or interesting subject or specialty, please write GOLDSMITHS JOURNAL so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

TABLE OF CONTENTS PAGE

ACC Conference by Mary Hu 14
Book Review by F. Resnikoff. . . 38
Book Review by H. Gabriel 39
Bouquettes for Ebendorf by H. Seppa 26
Chicago Metalsmiths by S. Darling 10
Color Slides: Craftsman's Union Card by R. Carbindale 30
Conferences 21
Ebendorf Bids Farewell by B. Ebendorf 26
Editorials 18
Enamelists: Established Emerging by K. Wantuck 12
Exhibitions 29
Exhibition Opportunities 29
Films & Slides 21
Journal Policy 40
Loot by B. Beaumont 13
Loot by G. Hughes 13
Mawdsley, Richard 24
Members News 31
Membership Application 39
Metalsmith '77, Review by C. Licka 2
Mokume by G. & H. Pijanowski . . . . . 20 A
New Members 20
Opportunities 33
Oxidation Hardening Silver 27
Personal Style by R. Green 28
President's Report 34
Reflections by K. Matzdorf 26
Rhinebeck Metal by G. Arentzen 9
Satterfield, John 32
Seattle '77 by D. Barns 15
Seattle '77 by C. Licka 12
Sources 38
SNAG Events 34
Statements in Sterling 9
Workshops 21